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THE

WORKS

IN

VERSE AND PROSE COMPLETE

OF

THE RIGHT HONOURABLE

FULKE GREVILLE, LORD BROOKE:

FOR THE

FIRST TIME COLLECTED AND EDITED:

WITH

Memorial-Introduction: Essay, critical and elucidatory:

AND NOTES.

BY THE

REV. ALEXANDER B. GROSART,

ST. GEORGE'S, BLACKBURN, LANCASHIRE.

IN FOUR VOLUMES.

VOL. II.

CONTAINING

ESSAY ON THE POETRY OF LORD BROOKE—
TREATIE OF HUMANE LEARNING—
AN INQVISITION VPON FAME AND HONOVR—
TREATIE OF WARRES—
MINOR POEMS (HITHERTO UNCOLLECTED).

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Essay Critical and Elucidatory

ON THE

Poetry of Lord Brooke.

IN ordinary circumstances I never should dream of coming between the Reader and his own immediate perusal of the POETRY now after so long a time collected and presented worthily to such as share my own love for our early Literature. But the circumstances are not ordinary. For absolute as was the genius, wide and deep the reach of thought and speculation, wise and potential the opinions worked out and the counsels given, weighty and fruitful—not without touch of insight that looks like prescience—his verdicts on the Past and anticipations of the Future, rich and vivid the graver and intense and keen in passion the gayer love-sonnets (so-called), arresting and memorable in many lines—so as they answer the Laureate's definition of the *memorabilia* of Poetry:

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> ....."five words long
> That sparkle on the stretcht fore-finger of Time :"

and, summarily, massive and yet radiant, brain-charged, and yet o'times simple and quiet as blood coming and going in the heart, having the flower's beauty and the bird's notes in the most unexpected places, it nevertheless must be conceded that our illustrious Singer, *as a rule*, was more mindful of substance than form, of material than workmanship, of saying *the* thing than the manner of saying it—as MILTON for PHILIPPS, in *Theatrum Poetarum* (1675) long since observed in the well known verdict, "There is observable in all of it, [the Poetry] a close, mysterious, and sententious way of writing, *without much regard to elegancy of style or smoothness of verse.*" So too, Mrs. Cooper in the "Muses Library" (1737)—"Perhaps few men that dealt in Poetry had more learning or real wisdom than this nobleman; and yet his style is sometimes so dark and mysterious, *I mean it appears so to me*, that one would imagine that he chose rather to conceal than illustrate his meaning: at other times again, his wit [= intellect] breaks out with an uncommon brightness, and shines, I had almost said without an equal. 'Tis the same thing with his poetry: sometimes so harsh and uncouth, as if he had no ear for

music; at others, so smooth and harmonious, as if he was master of all its powers". [All honour to the memory of this pioneer-critic of our early Poets for her modest 'I mean it appears so to me'. Anything else, before such a mind is impertinence personified.] Hence—to illustrate by a figure—to possess the "orient pearls", with emphasis, "at *random* strung"—of his supreme THOUGHTS, if you get the spoil and reward of the pearl-diver, you must also like him, descend into abyssmal depths: or—to change the figure—if the fair lily be there—and it is—you will very often find it in Bible-phrase "among thorns", sharp prickled and edged: or—still again to change the figure—if there be the lustrousness of stars you may look at same time for the over-drifting cloud of low and gray skies such as our's. So that beyond a doubt it demands the love and reverence of PATIENCE to master the POETRY of LORD BROOKE: tribute due to every man of his type and mark, but in this hurrying age unseldom gained.

Having myself penetrated the jungle-growths of the very remarkable Poetry of these volumes, it may be serviceable to shew what is to be met with there—not owl-hootings or discordant voices of "satyrs, gnomes, chimæras dire", not rank, colourless, scentless weeds; but strains

"musical as is Apollo's lute"

and fancies superb as any tropical glory of flowers. It has been my good hap to earn thanks from those whose thanks are thankworthy and truest praise, for the Essay on the FLETCHERS; and perchance as the necessity is equally urgent, so now the acceptance may be as gratifying: at least my words may accomplish the office of 'margent-notes' as described by our Poet himself in "Mustapha" ('Chorvs Primvs').

> "There, as in margents of great volum'd bookes,
> The little notes, whereon the reader lookes,
> Oft aide his ouerpressèd memory,
> Vnto the author's sense where he would be:
> So do true counsellors assist good kings,
> And helpe their greatnesse on, with little things."

I have admitted that LORD BROOKE was more mindful of substance than form: and I suspect it must also be admitted that there was a proud negligence, a wilful intention in this. Later, HENRY MORE bravely if scornfully thus put it:

> ....."what thou dost pedantically object
> Concerning my rude, rugged, uncouth style,

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[1] Prefixed to our edn. of the Works of Phineas Fletcher: Vol. I. pp clxi—cccli.

As childish toy I manfully neglect,
And at thy hidden snares do inly smile.
How ill alas! with wisdome it accords
To sell my living sense for livelesse words.

My thought's the fittest measure of my tongue,
Wherefore I'll use what's most significant,
And rather then my inward meaning wrong
Or my full-shining notion trimly skant,
I'll conjure up old words out of their grave,
Or call fresh forrein force in if need crave.'[1]

And again:

"Right well I wot, my rhymes seem rudely drest
In the nice judgement of thy shallow mind,
That mark'st expressions more then what's exprest,
Busily billing the rough outward rinde,
But reaching not the pith. Such surface skill's
Unmeet to measure the profounder skill."[2]

. . . . . .

"Thy groveling mind and moping poreblind eye
That to move up unmeet, this to see farre;
The worth or weaknesse never can descry
Of my large-wingèd Muse. But not to spare
Till thou can'st well disprove, *proves well enough*
Thou art rash and rude, how ere my rhymes are rough."[3]

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[1] Poems: 1647: Cupid's Conflict p 305.
[2] *Ibid:* ad Paronem p 319.
[3] *Ibid* p 320.

Here lies the secret of such 'shallow' and 'rash and rude' mis-judgments of Lord Brooke, in common with Donne and Davies of Hereford, and Henry More and others, such as Hallam's.[1]

[1] I am not forgetful of certain humble merits of this common-place mind: there is dexterity of selection, large-looking reading, and in History commendable industry in following up authorities. But I make bold to say that no one who has made our early Literature his study can fail to discern the *second-hand* character of Hallam's quotations and criticisms in Poetry. His judicial impartiality is simply a caricature of the judicial—frigid, meagre. But while it is offensive enough to have verdicts such as Hallam's resting on inadequate knowledge, it is still more so to have dogmatic (mis)-judgments resting on absolute ignorance. I name the Boston 'Life of Sir Philip Sidney' [1862]—in various respects deserving praise—and that utterly unreliable compilation—also from America—called "A Critical Dictionary of English Literature, and British and American Authors, Living and Deceased, from the Earliest Accounts to the middle of the Nineteenth Century. Thirty thousand Biographies and Literary Notices, with Forty Indices of Subjects. By S. Austin Allibone. Philadelphia: 1859 (royal 8vo)." The former furnishes this: "Sir Fulke Greville, afterward Lord Brooke, was the relative and intimate friend of Sidney; they were of the same age, and both allied

"In brave pursuit of chivalrous emprise"

A terrace near the seat of the former in Warwickshire,

He gives the measure of his own incapacity and un-sympathetic nature in his miserable twaddle of

---

still pointed out as the spot where they walked together on summer mornings, and held the genial converse of kindred souls. The poems of Greville though quite celebrated in their day, are now known only to the curious searchers into literature, their harsh and pedantic style being a cumbrous vehicle for lofty sentiment and ingenious imagery. They consist of two tragedies, and a hundred love sonnets, in one of which he addresses his mistress as "Fair Dog." p. 207)". It is plain on the face of it that the Writer never had seen either the folio of 1633, or the "Remains" of 1670, for otherwise he could not have so imperfectly described, or so mis-characterized these poems. "Of Humane Learning", "of Fame and Honour" "of Warre" and the whole of the "Poems of Monarchy" and "of Religion" are un-named as unknown: and the burning "Cælica" is dwindled down from CX to "a hundred" sonnets. Comment is useless on the allusion to "Fair Dog." Allibone again, so enumerates the contents of the "squab folio" as he calls it—really it is a thin and well-proportioned book—as also to shew that he never had seen it: and the "Remains" are described as "Poems of *Morality* and Religion" instead of "Monarchy". He blunders too as to "some of the smaller pieces" of the folio, having appeared previously "in England's Helicon". There are no "smaller pieces" in the folio, and the compiler knows nothing of those that did appear in England's Heliçon, &c., &c. In the face of this absolute unacquaintance with the Poems how shall

elliptical style and obscurity. Granted, in part: but these are mere outside faults, which yield to

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we characterize the audacity of criticism in the following: "Lord Brooke's works, whatever their merits, are certainly not of that character which can command attention beyond their age." The secret of such impertinence lies in the scissors-and-paste Pretender's quotation on Brooke from the frivolous and spiteful WALPOLE—a knowledge of whose character would have sufficed to determine the worth, that is worthlessness, of any opinion of his concerning one outside of his *clique*. The "Biography" of BROOKE, by Allibone, is an excellent sample of "the thirty thousand Biographies" be-trumpeted in the title-page! The brick in this case does shew the character of the entire building: and that is a chaos of blundering clippings from blundering catalogues: much, on those about whom information is not required, and nothing where it is. Any student of a special department, *e. g.* Theology or Poetry, will very soon be satisfied of the pretentious ignorance of the 'Critical Dictionary,' &c., &c., &c., &c. John Gavle in his "Author's Rules to his readers, touching his Practique Theories" (1628), has given counsells that would save us, if acted on, much of this pestiferous criticism (so-called). Here are some of his racy, pungent words, slightly altered:

TO THE PORING.

"*Resolue to read; to read, and understand;*
To understand, and learn to be the better:
Else thou not it, but paper tak'st in hand;

prolonged meditation. I must regard it as an outrage on the mighty dead for your "Introductions" to "Literature" to stop short at surface-blemishes, and repeat in serene self-complacency the echo of an echo of traditionary and second-hand criticisms. Style and lucidity have their own value: but thinking is above style and sentence-making. It is of moment that your cup of water should be limpid and clear: but the 'great Sea' down to which 'go great ships', has of necessity depths that are not luminous to the

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So are my lines no whit thy labour's debter.
My soule sayes, Practique Theoryes understood,
At once make readers both more wise and good.

TO THE PRYING.

You ouer-looke us, ere you looke us ouer;
You looke us thorow, ere you thorow looke:
You soare aloft; ah! we but lowly houer:
'Tis not a wingèd bird, but leauèd booke.
My soule bids looke, not for what is not here:
If it be not as it should, she would it were."

I add, in passing, that the "Practique Theories" besides the opening poem has no less than four "Contemplative Monodies" upon the "Prediction," "Incarnation" "Passion" and "Resurrection" of Christ, not known by any apparently, and yet very noticeable.

first look or fathomable by a hasty dropping of the line. Similarly, your lilt of a song or your sonnet 'to an eye-brow' or the like, need not be dilitated with large ideas, must—to prove a success—be comprehended instantly: but great-thoughted Poetry, within which genius has enshrined itself, as its greatness reaches above the mere wording, so it claims reverent and persistent, sustained and earnest study. Your snatch-and-run Reader, your miserable compiler of 'Beauties' is a mere chattering ape. More dense nonsense has been perpetrated in this our England on 'style' *versus* 'thought' than on almost any kindred topic. The obscurity, the difficulty, the confusion, in ninety-nine cases out of a hundred belongs to the critic, not the criticised. The vaunted perspicacity often and often comes of the poverty of the substance. You don't put transparent glass into your Cathedral window: you wish it to vie with the rainbow or the flash of angelic wings—for feeling is predominant there over mere seeing, as being under 'the *shadow*' of the Almighty Presence. With all this I distinguish between cloudiness of words and largeness of thoughts: just as I'm not to be cozened into pronouncing a street-puddle 'deep' because the stirred mire renders it impossible to

see down into it. Not the eye in such case but the hand or rod must be the fathomer.

Passing from negligence of FORM through first care for THOUGHTS, it is noticeable that in another sense LORD BROOKE paid too much regard to FORM. His Poem-Plays of "ALAHAM" and "MUSTAPHA" are rigid in their adherence to classical types: and surpassingly full as they are of noble THOUGHT, they want the mobility, the stir, the glow, the naturalness of SHAKESPEARE and his contemporaries. I record this the more readily, because in the Life of SYDNEY, our Poet tells us he intended the whole of his "Treatises" to take their several places in his Poem-Plays. These are his words: "The workes—as you see—are Tragedies with some Treatises annexed. The Treatises—to speake truly of them—were but intended *to be for every act a chorus:* and that not borne out of the present matter acted, yet being the largest subjects I could then think upon, and no such strangers to the scope of the Tragedies, but that a favourable Reader might easily find some consanguinitie between them: I PREFERRING THIS GENERALL SCOPE OF PROFIT, BEFORE THE SELF-REPUTACON OF BEING AN EXACT ARTISAN IN THAT POETICALL MYSTERY, conceived that a perspective into vice, and the unprosperities of it,

would prove more acceptable to every good Reader's ends." The sequel will be found of rare auto-biographic interest, and the modest discovery of "deformities" shews consciousness of defect in the mechanism of the verse. Alas! that it also tells of a Tragedy of "Antonie and Cleopatra" that was "sacrificed in the fire: the executioner the author himself."

You have then 'gentle Reader," all of fault in the Writings of Lord Brooke that warrants allegations of 'obscurity' and 'elliptical style', and so on. If you are not prepared to overcome these, if you are not prepared in humility to suspect your own hebitude rather than fall in with such allegations, I hope you won't be the owner of these volumes. My Worthies are Worthies: but they must have leal-hearted students. Elia's, winsome Elia's estimate, ought to secure that for Lord Brooke, as against all empty and ignorant generalities. Here it is:

"The two tragedies of Lord Brooke, printed among his poems, might with more propriety have been termed political treatises than plays. Their author has strangely contrived to make passion, character, and interest, *of the highest order*, subservient to the expression of State dogmas and mysteries. He is in nine parts Machiavel and Tacitus, for one of Sophocles and Seneca. In this writer's

estimate of the powers of the mind, the understanding must have held a most tyrannical pre-eminence. WHETHER WE LOOK INTO HIS PLAYS OR HIS MOST PASSIONATE LOVE-POEMS, WE SHALL FIND ALL FROZEN AND MADE RIGID WITH INTELLECT. The finest movements of the human heart, the utmost grandeur of which the soul is capable, are essentially comprised in the actions and speeches of Cælica and Camena. Shakespeare, who seems to have had a peculiar delight in contemplating womanly perfection, whom for his many sweet images of female excellence all women are in an especial manner bound to love, has not raised the ideal higher than Lord Brooke, in these two women, has done. But it requires a study equivalent to the learning of a new language to understand their meaning when they speak. It is indeed hard to hit:

> "Much like thy riddle Samson, in one day
> Or seven though one should musing sit."

It is as if a being of pure intellect should take upon him to express the emotions of our sensitive natures. There would be all knowledge, but sympathetic expressions would be wanting."

Quaint and quaintly put, but penetrative and true, save in its inevitable touch of exaggeration.

More weighty and remarkable still, is the fact that the late SIR WILLIAM HAMILTON of Edinburgh—Scotland's greatest recent Thinker in the highest region of thought—was never weary in pointing out his originality, his marvellous condensation,

his reverent recognition of the law of the conditioned, his sparkling brilliance. All his students who treasure the Master's fire-side chats on those golden evenings of College-days, will bear me out in this: and so again and again, I must remind one and all, that the Poetry of a man recognized as one of the foremost in England's grandest age is not to be lightly or daintily pushed aside, or glibly as frigidly pronounced 'obscure' and 'elliptical' at the bidding of HALLAM or CAMPBELL.

I proceed now to state and illustrate FOUR characteristics of the Poetry of LORD BROOKE.

I. *The mass of his* THOUGHT.

II. *The wisdom and nobleness of his* OPINIONS.

III. *The vitality of his* COUNSELS.

IV. *The realness of his* POETIC GIFT.

I. *The mass of his* THOUGHT. There are so many following 'we's' and so few original and originating 'I's' among us, that it *is* something to come on a man who thinks-out for himself whatever he utters. SOUTHEY saw this in our Worthy: for while he has designated him "certainly the most difficult of all our Poets"—forgetting HENRY MORE and the MYSTICS—he likewise adds "but no writer, whether in prose or verse, in this or any other country, appears to

have reflected more deeply on momentous subjects."[1] Our Index of Subjects in its manifold variety, in its breadth combined with detail, its compass in union with minuteness, may be pointed to in proof. The most cursory reader—and much more the reflective—will be struck with the many-sidedness of outlook and inlook in every handling of a given theme. The Poems of Monarchy with their un-promising subsidiary titles of "The beginning of Monarchie", of "The declination of Monarchie to Violence", of "Weak-minded Tyrants" and the like, really 'intermeddle' with the widest and most urgent problems of human Government and Law, of statesmanship and citizenship, of Liberty and the 'Magna Charta' of individual rights: while worked in with these are subtle openings-out of speculation concerning the relation of man to the Supreme Will and the inter-relations of personal decision and motives and everlasting destinies of weal and woe. Your stupid critic mutters 'metaphysical School', and so there's an end on't—the verdict being 'metaphysics' is not for Poetry, stone-eyed to the fact that within the domain of Metaphysics lies all loftiest thought, all noblest speculation,

[1] British Poets : Chaucer to Jonson [1831] p 515.

all most open-eyed in-look and up-look, all intensest emotion, all tenderest thrills of the spiritual. So that to exclude 'Metaphysics' from Poetry or Poetry from 'Metaphysics' were equivalent to caging the thunder-winged Eagle instead of letting him soar and out dare the effulgence of the sun. Personally I hold the thing to be monstrous as foolish. THOUGHT that is high and pure, that relates to anything God has made, or that man—his most august creation—has done, is of necessity spiritual and poetic: and so the rightful material of the 'Maker'—that grand name of old for the Poet. This was Lord Brooke's conception of the 'Mystery' of his art: and I affirm that in the fulfilment of his ideal, his Poetry is pre-eminently characterised by its mass of THOUGHT. I like that interpretation of the ever-and-anon recurring 'Selah' in the Psalms of the 'Sweet-Singer,' which regards it as a pause afforded for silent meditation on what has so far been said, or sung, or played: and so rapid is the transition because of the opulence of his thoughts, from one idea to another that the best thing possible for the Reader of Lord Brooke, desirous of full profit, were to make such a 'Selah' as often as may be. I take almost at random the opening of the "Treatie of Humane Learning:"

"The Mind of Man is this world's true dimension:
And Knowledge is the measure of the Mind:
And as the Minde, in her vaste comprehension
Containes more worlds than all the World can finde:
So Knowledge doth itselfe farre more extend
Than all the minds of men can comprehend.

A climing height it is without a head;
Depth without bottome, way without an end,
A circle with no line enuironèd;
Not comprehended, all it comprehends;
Worth infinite, yet satisfies no minde,
Till it that infinite of the God-head finde."[1]

Here every separate line has a separate THOUGHT, and every separate thought leads on to the ADORATION of the last. The superbness, the infinite yearning, the grandeur, the magnificent destiny of Man, and the ever-shifting because ever advanced-to horizon of attainment, the excelling glory of 'knowledge' over the wealthiest material acquisition, the wisdom and yet the ignorance, the reach and yet the limitation of human faculty, are presented in these two short stanzas with a vividness and memorableness that subsequent appropriations and vulgarizing, can't lower. The symbol of the 'circle, with no line inuironèd' is

[1] St. 1st and 2nd.

to be placed side by side with Henry Vaughan's 'ring of light' for Eternity: and that means no common praise.

I look onward a very little, and this meets my eye, touching in its gentle sorrowfulness over Man's thraldom:

"The last chiefe oracle of what man knowes
Is Vnderstanding; which though it containe
Some ruinous notions which our Nature showes,
Of generall truths; yet haue they such a staine
From our corruption, as all light they lose:
Saue to convince of ignorance and sinne, *convict*
Which where they raigne let no perfection in.

Hence weake and few those dazled notions be,
Which our fraile Vnderstanding doth retaine;
So as Man's bankrupt Nature is not free,
By any arts to raise it selfe againe;
Or to those notions which do in vs liue
Confus'd, a well-fram'd, art-like state to giue.

Nor in a right line can her eyes ascend,
To view the things that immateriall are;
For as the sunne doth while his beames descend,
LIGHTEN THE EARTH, BUT SHADDOW EUERY STARRE:
So Reason stooping to attend the Sense
Darkens the spirit's cleare intelligence."[1]

You have there a substratrum, or, SHAKESPEARE'S

[1] Stanzas 17th to 19th.

word, the 'stuff' of thought: and in the close, the Poet's celestial light of metaphor. Onward, but still in the same poem take this:

....."those words in euery tongue are best
Which doe most properly expresse the thought:
For as of pictures, which should manifest
The life, we say not that is fineliest wrought
Which fairest simply showes, but faire and like:
So words must sparkes be of those fires they strike."[1]

Again:

....."some seeke knowledge meerely to be knowne,
And idle curiositie that is;
Some but to sell, not freely to bestow;
These gaine and spend both time and wealth amisse,
Embasing Arts, by basely deeming so;
Some to build others, which is charity;
But these to build themselues, who wise men be."[2]

Once more:

....."as Godlesse wisdomes, follies be
So are His heights our true philosophie.

With which faire cautions, Man may well professe
To studie God, Whom he is borne to serve:
Nature, t'admire the greater in the lesse;
Time, but to learne; our selues we may obserue

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[1] Stanza 110th. [2] Stanza 144th.

To humble vs : others, to exercise
Our loue and patience, wherein duty lies.

Lastly the truth and good to loue, and doe them,
The error, onely to destroy and shunne it;
Our hearts in generall will lead vs to them,
When gifts of grace and faith haue once begun it,
For without these the minde of man growes numbe,
The body darknesse, TO THE SOULE A TOMBE. "[1]

Your modern book-maker would have beat out the bullion of the THOUGHTS of these few lines into as many pages. What tragicalness of horror lies like a bar of shadow across the stanza, in that metaphor of the 'body' of the man without 'grace and faith' as 'to the soule a tombe'! You have in that a picture that might have been interwoven with Dante's dreadest conception: for there is called up a 'soul' dead and putrid and the 'body' only its fair and false coffin—all the falser from some 'golden lie' of an inscription. "Of Humane Learning" is full of such things. Reserving other of the poems for after-notice, I turn now to "an inquisition vpon Fame and Honovr" for a single quotation—matterfull and suggestive:

"Without his God, man thus must wander euer,
See moates in others, in himselfe no beames;

[1] 1Stanzas 47th to 149th.

Ill ruines Good, and Ill erecteth neuer,
Like drowning torrents not transporting streames:
The vanity from nothing hath her being,
And makes that essence good, by disagreeing.

Yet from these grounds, if fame wee ouerthrow,
We lose man's eccho, both of wrong and right;
Leaue good and ill, indifferent here below;
For humane darknesse, lacking humane light
Will easily cancell Nature's feare of shame:
Which workes but by intelligence of Fame.

And cancell this before God's truth be knowne,
Or knowne, but not beleeved and obeyed;
What seeming good rests in us of our owne?
How is Corruption from corrupting staid?
The chaine of vertues, which the flesh doth boast,
Being since our fall, but names of natures lost.

In humane commerce then, let Fame remaine, *intercourse*
An outward mirrour of the inward minde:
That what man yeelds he may receiue againe,
And his ill doing by ill hearing finde:
For then, though power erre, though lawes be lame,
And conscience dead, yet ill auoyds not shame."[1]

Compare the SUBSTANTIVENESS of even these few quotations with for example the thin, washy, merely attuned NOTHINGS of THOMAS MOORE—save in a few of his songs—and of SAMUEL ROGERS and

[1] Stanzas 25th to 28th.

—excluding his lyrics—THOMAS CAMPBELL, and what I mean by the mass of THOUGHT will be felt. Except our great WORDSWORTH and our living ROBERT BROWNING—for TENNYSON is only exceptionally thoughtful—I know few comparable with LORD BROOKE in the *quantity* of pure Thought. The thinking has the deepened attraction of having been the exchange of FULKE GREVILLE and PHILIP SIDNEY: and so an amalgam of both, albeit the extant Books of Sidney reveal no such potentiality as was possessed by his friend. I must leave this thing of the mass of Thought to be carried on by my Readers.

II. *The wisdom and nobleness of his* OPINIONS. To a certain extent it holds of many relatively inferior natures that they are restless Thinkers on any and every subject, to the uttermost. Your veriest "fools rush in where angels fear to tread." The Spider is as industrious as the Bee. Molly sweeps the 'web' away: but lo! the web is scarcely lowered until the creature is at its dirty work again, swinging in 'kings palaces' from cedared ceilings, touched of gold. Similarly, there are speculative Thinkers who shew a morbid activity, an endless fecundity of resultless thought, if thought—in the deep meaning—it may be called. I intended to mark off the char-

acter of Lord Brooke's Thought by first of all prefixing the word 'mass'. That at once removes it from the comparison with your 'drawer of empty buckets out of empty wells', your voluble, fluent nuisance, ready to pronounce on every Fact or Opinion that can be started. I further mark off the distinction by these words, the 'wisdom' and 'nobleness' of his Opinions. There is a transparent Christianliness, a beautiful and pure *morale* as an aroma over the whole Thought of our Worthy, that is unutterably winning. His Opinions are no mere formulated *dogmata*: but rest on the profoundest sentiment, evidence themselves to have been the elements of his own individual life. Thus like the definite yet soft, the monotoned yet tender sound of Church-bells "in the stilly night" or the breaking dawn, you have rung out I suppose a score, perchance a hundred times, his fast-held Opinion, that the truest greatness must spring from goodness. I bring together a few that I have pencil-marked in reading—eleven in all:

(1) "Eu'n so, in these corrupted moulds of Art,
Which while they doe conforme, reforme vs not;
If all the false infections they impart
Be shadowed thus, thus formally be wrought;

THOUGH WHAT WORKS GOODNESSE ONELY MAKE MEN WISE
Yet Power thus mask'd may finely tyrannize."[1]

(2) "Now, if this wisedome onely can be found
By seeking God, euen in the faith He giues;
If Earth, heauen, sea, starres, creatures be the bound,
Wherein reueal'd His power, and wisdome, liues;
If true obedience be the way to this,
And ONELY WHO GROWES BETTER, WISER IS.

Then let not curious silly flesh conceive
It selfe more rich".[2]

(3) "For onely that man vnderstands indeed,
And well remembers, which he well can doe;
THE LAWES LIUE ONELY WHERE THE LAW DOTH BREED
OBEDIENCE TO THE WORKES IT BINDES VS TO:
And as the life of Wisdome hath exprest;
If this you know, then doe it, and be blest"[3]

(4) "Thus rose all States, thus grew they, thus they fall,
From good to ill, and so from ill to worse;
Time for her due vicissitudes doth call,
Error still carrying in itself her curse;
Yet let this light out of these clouds break forth,
THAT POW'R HATH NO LONG BEING BUT IN WORTH."[4]

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[1] "Of Humane Learning", st. 126.
[2] *Ibid*, st. 138—139.
[3] *Ibid*, st. 140.
[4] "Of Weak-minded Tyrants", st. 105.

(5) —"above all, such actions as may bring
His faith in doubt, a strong prince must eschew,
Because it doth concern a boundless king
To keep his words and contracts, steddy, true:
His grants entire, graces not undermin'd:
AS IF BOTH TRUTH AND POWER HAD BUT ONE MIND."[1]

(6) "For howsoever to the partial throne
Of mighty Pow'r, the acts of TRUTHLESS WIT
May currant go, like brasse, amongst their own;
Yet when the world shall come to judge of it,
NATURE THAT IN HER WISDOME NEVER LIES
WILL SHEW DECEIT AND WRONG ARE NEUER WISE."[2]

(7) "That fortune still must be with ill maintained,
Which at the first with any ill is gained."[3]

(8.) ....."Mankinde is both the forme
And matter, wherewith Tyrannies transforme:
For Power can neither see, worke or deuise,
Without the people's hands, hearts, wit and eyes:
So that were man not by himselfe opprest,
Kings would not, tyrants could not make him beast"[4]

(9.) ....."Woe worth each false preposterous way,
Which promiseth good lucke to euill deeds."[5]

(10.) "The little maide that weareth out the day,
To gather flowrs, still couetous of more,

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[1] Of Strong Tyrants" st. 164. [2] *Ibid*, st. 174.
[3] Mustapha, Act 2, scene 3. [4] *Ibid*, Chorvs secvndus.
[5] *Ibid*, Act 5, scene 4.

At night when she with her desire would play,
And let her pleasure wanton in her store,
Discernes the first laid vnderneath the last,
Wither'd; and so is all that we haue past:
Fixe then on good desire."[1]

Finally: and giving the original, though deeper, of Pope's famous and much debated sentiment,

"He can't be wrong whose life is in the right."

(11.) ...."in this strife, this natural remorse
If we could bend the force of pow'r and wit
To work upon the heart, and make divorce
There from the evil which perverteth it:
In judgement of the truth we should not doubt
GOOD LIFE WOULD FIND A GOOD RELIGION OUT."[2]

Such is the thread of gold that runs through the whole weft and woof of Lord Brooke's Opinions—to be good is to be noble, to be false is to be base, to win by deceit ever a costly success. He never wearies of avowing these sentiments. You come upon them as unlooked-for-ly as on a bank of hyacinths in a sandy down—lying like a bit of celestial azure there. In "Treatie" and "Poem-Play", in "Love-sonnets" and weightiest argument, they are ever appearing. It is a fine thing

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[1] "Cælica" xcv. [2] "Of Religion", st. 15.

—far beyond legend of chivalry—to know that our Fulke Greville and Philip Sidney lived by God's grace what they taught.

Though born, so to say, 'in the purple', Lord Brooke's sympathies went with "the common people" and suffering, everywhere. This comes out in every page inevitably as the green and gold of the peacock's or dove's neck, by simple movement. Here is a stanza that might be worked into a watch-word on the banner of social progress and as the governing principle of States. He is speaking of Rulers:

> "Their second noble office is, to keepe
> Mankinde vpright in trafficke of his owne,
> That feareless each may in his cottage sleepe,
> Secur'd that right shall not be ouerthrowne.
> Persons indifferent, reall arts in prise,
> And in no other priuiledge made wise."[1]

Again, here is a prescient glimpse of the coming self-expatriation and exodus of the Puritans, laic and cleric, for conscience sake, not without touch of scorn of the causers of the departure-flight:

> ....."as the wise physitian
> When he discovers death in the disease,

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[1] "Of Humane Learning", st. 95.

Reveals his patient's dangerous condition ;
And straight abandons what he cannot ease
Unto the ghostly physick of a Might
Above all second causes, infinite.

So, many grave and great men of estate
In such despairèd times retire away,
And yield the stern of government to Fate,
Foreseeing her remediless decay ;
Loath in confusèd torrents of oppression
To perish as if guilty of transgression."[1]

Manly indignation against high-seated, even throned Wrong-doing flames out, as thus :

....." neither makers now, nor members held
Men are, but blanks, where Pow'r doth write her lust ;
A spriteless mass, which—for it cannot weld
It self—at others' pleasure languish must ;
Resolve to suffer, and let Pow'r do all ;
WEAKNESS IN MEN, IN CHILDREN NATURAL."[2]

More passionate under all its quietness is this :

....." these false grounds make Pow'r conceive
Poverty to be the best end of subjection :
Let him, to judge how much these mists deceive
First put himself in Povertie's protection, *condition.*

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[1] "Cautions against these weak extremities", stanza 107—108.

[2] "Declination of Monarchy", stanza 55th.

And he shall find all wisedomes that suppress
Still by misforming, make their own forms less.

For every open heart knows riches be
The safest gages to keep men in peace,
Whose natures cannot rest in misery,
No more then flesh can, till her anguish cease:
So THAT WHO OVER SLAVES DO TYRANNIZE
By CHOICE, ARE NEITHER TRULY GREAT NOR WISE."[1]

Yet was our sharp-weaponed smiter of Falseness and Baseness a true patriot. He loved his Country with high-souled devotion. With what modest yet resolute, calm and prepared conciousness that attack would demand his sword, and life if need were, does he look on his own England—the last line sounding out like the blast of a war-trumpet:

"England, this little yet much-envy'd isle
—By spreading fame and power many ways—
Admit the world at her land-conquests smile,
Yet is her greatness reverenc'd by seas;
The ocean being to her both a wall
And engine to AVENGE HER WRONGS WITHALL."[2]

These may suffice for the wisdom and nobleness

[1] "Of Commerce", stanza 422nd.
[2] *Ibid*, stanza 411th.

of Opinion in this Poetry. It were easy to multiply evidence an hundred-fold.

III. *The vitality of his* Counsels. By being 'wise' and 'noble' there is *prima facie* reason to expect that permanence of value which I take to be a prominent characteristic of Lord Brooke's Poetry. Still, there have been 'wise' and 'noble' things done, and 'wise' and 'noble' words spoken, that were fleeting as their occasion—did their work and so ended, either as the bee stinging the offender at the cost of its own life, or like the bird, singing its God-given lilt and disappearing from all memory. With our Worthy it is different: he touched on the central forces of human nature, on the abiding problems of human life and destiny, on the hereditary perplexities of human society, on the Divinely-human and humanly-divine 'laws' of human welfare as of human responsibility. Hence his Counsels have living application as at first, to present conditions. For instance, it is the scandal of England to this hour, that her laws in their administration and decisions should be so largely unknown to those who are subject to them, that knowledge of them should be so costly, and that a given appeal to a given tribunal should be so uncertain and the incidence of the verdict so unequal, that practically it is

a terror to any honest man to have to resort to Law for his own. I glean a few of our Poet's utterances on these things, and remembering the date and the circumstances under which they were rendered, I regard them as very remarkable. I have given a heading to each :

(1) *Law's Technicalities.*

....." as when liturgies are publishèd
In forrain tongues, and poor souls forc't to pray,
The tongue is trusted without heart or head
To tell the Lord they know not what to say ;
But only that this priest-obedience,
Twixt grace and reason, damns th' intelligence.

So when our Law, the beams of life and light,
Under a cloud or bushel shall burn out,
The forrain accents which are infinite,
Obscuring sence and multiplying doubt ;
We blinded in our ways by this eclipse
Must needs apologize for many slips."[1]

(2) *Law's uncertainty.*

" Again, Laws order'd must be, and set down
So cleerly as each man may understand
Wherein for him, and whereon for the crown,
Their rigor or equality doth stand ;

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[1] "Of Laws", stanza 266—267th.

For rocks not seamarks else they prove to be,
Fearful to men, no friends to tyranny."[1] *Government.*

(3) *Laws delays.*

"Again, the length and strange variety
Of processes and trials, princes must
Reform; for whether their excesses be
Founded upon iudges or pleaders lust,
The effect of either ever proveth one
UNTO THE HUMBLE SUBJECTS, OVERTHROWN."[2]

(4) *Law abused.*

"Pow'r then, stretch no grounds for grace, spleen or gain,
But leave the subject to the subject's law;
Since equals over equals glad to reign,
Will by advantage more advantage draw:
For throne-examples are but seldom lost,
And follow'd ever at the publick cost,"[3]

(5) *Laws for Parliament.*

...."above all these, tyrants must have care
To cherish these assemblies of Estate
Which in great monarchies true glasses are,
To shew men's grief, excesses to abate,
Brave moulds for laws—a medium that in one
Joyns with content a people to the throne."[4]

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[1] *Ibid*, stanza 273rd.
[2] *Ibid*, stanza 278th
[3] *Ibid*, stanza 282nd.
[4] *Ibid*, stanza 288th.

(6) *Law's craft retributive.*

"People like sheep and streams go all one way,
Bounded with conscience, names, and liberty;
All other arts enhance, do not allay
The headlong passions they are govern'd by:
Craft teacheth craft, practice goes not alone,
But ecchoes self-wit back upon a throne."[1]

(7) *Law supreme, not personal Will.*

...."When princes most do need their own,
People do spy false lights of Liberty;
Taxes there vanisht, impositions gone;
YET DOTH THE PARLAMENTAL SUBSIDY
Relieve kings wants at home with people's wealth,
And shews the world that both States are in health"[2]

(8) *Law in 'use and wont'.*

"More tenderly of force ought thrones to deal
With those, where men prescribe by right or use:
For common liking must to common weal
Be wonne, or man his profit will refuse,
And turn his waxen mettal into steel,
Which harming others, self-harm cannot feel."[3]

(9) *New Judges.*

"Hence these new iudges made, sometimes adhere
Unto the plain words, sometimes sence of Law,

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[1] *Ibid*, stanza 293rd.
[2] *Ibid*, stanza 302nd.
[3] *Ibid*, stanza 496th.

Then bind it to the makers of their chair,
And now the whole text into one part draw ;
So that from home who shall but four years be
Will think laws travell'd have aswell as he."[1]

Equally free-spoken and equally brave, are his COUNSELS to Rulers 'on the throne'. Here also I bring together a few of his 'winged words':

(1) *The Monarch must rule as well as reign.*

"Under which clouds, while Pow'r would shadow sloth
And make the crown a specious hive for drones,
Unactiveness finds scorn, and ruine both :
Vice and misfortune seldom go alone,
Pow'r loosing it self by distast of pain, *painstaking*
Since they that labor will be sure to raign."[2]

(2) *The Monarch must be in good repute.*

....."as tyrants are eclips'd by this,
So falls the scepter when it bankrupt grows
In common fame—which Nature's trumpet is:
Defect, for ever finding scorn below ;
For Reputation, airy though it be,
Yet is the beauty of Authority."[3]

(3) *The Monarch must not be afraid of Liberty.*

"Freedom of speech ecchoes the people's trust ;
That credit never doth the soveraign harm ;

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[1] "Of Laws", stanza 278th.
[2] "Of weak-minded tyrants", stanza 93rd.
[3] "Of strong tyrants" stanza 159th.

Kings win the people by the people must,
Wherein the scepter is the chiefest charme;
People, like infants, joy in little things;
Which ever draws their councels under kings."[1]

(4) *The Monarch dependent on his people.*

"And what expect men for their lives and goods,
But some poor feathers out of their own wings?
Pardons—I mean—from those law-catching moods,
Which they before had beggèd of their kings:
Let them speak freely, then they freely pay;
Each nature hath some kind of sabbath-day."[2]

(5) *The monarch must not be a mere pleasure-seeker.*

....."States grow old, when princes turne away
From honour, to take pleasure for their end;
For that a large is, this a narrow way,
That winnes a world, *and this a few darke friends;*
The one improuing worthinesse spreads farre,
Vnder the other, good things prisoners are."[3]

(6) *The Monarch must not rule by pomp.*

"I saw those glorious stiles of gouernment,
God, lawes, religion—wherein tyrants hide
The wrongs they doe, and all the woes we bide—
Wounded, prophan'd, destroy'd. *Power is unwise,*
That thinkes in pompe to maske her tyrannies."[4]

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[1] "Of Lawes", stanza 299th. [2] *Ibid*, stanza 301st.
[3] "Cælica", CII. stanza 4th.
[4] "Alaham", Act v.. scene second.

Parallel with these Counsels, which, without listening to miserable gossip, only watching the sorrowful departure from the pure and high example set by his departed father and living mother —whom God long spare and bless—one can't help wishing England's heir-apparent would 'mark . . . . . and inwardly digest' ere it be too late: are those to CHURCH-AUTHORITIES, with, if possible, a loftier strain, as here:

(1) *Priestism.*

"Which errors—like the hectick feavers—be
Easie to cure, while they are hard to know;
But when they once obtain supremacy,
Then easily seen, but hard to overthrow:
So that where Pow'r prevents not that excess,
Miters grow great by making scepters less."[1]

(2) *God alone supreme.*

"Mild people therefore honour you your king,
Reverence your priests; but never under one
Frail creature both your soul and body bring,
But keep the better part to God alone;
The soul His image is, and only He
Knows what it is, and what it ought to be."[2]

(3) *Pulpit-teaching.*

"Much less ought pulpit-doctrine, still'd above,

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[1] "Declination of Monarchy, stanza 62nd.

[2] "Of Church", stanza 209th.

Thorough cathedral chairs or scepter might,
Short, or beyond th' Almightie's tenure move,
Varying her shape, as humors vary light;
Lest when men see God shrin'd in humour's law,
Thrones find the immortal chang'd to mortal awe.

And to descend from visions of the best,
Both place and person from her shadows must *Law.*
Be so upheld, as all may subject rest
To Pow'r supream, not absolute in trust:
So to raise fees beyond reward or merit:
As if they might both taxe and disinherit."[1]

(4) *The Life, to come up to the preaching.*

"Trust not this miter which forgiveth none, *The Pope*
But damns all souls that be not of her creeds,
Makes all saints idols, to adorn her throne,
And reaps vast wealth from Superstition's seeds:
For must not she with wet or burnt wings fall
Which soars above Him that created all?

"Suffer not men of this divine profession,
WHICH SHOULD BE GREAT WITHIN, RELIGIOUS, TRUE;
As heralds sent by God to work progression
From sin to grace, and make the old man new;
Let them not with the World's moralities,
Think to hold up their doctrine with the wise:

Let them not fall into the common moulds
Of frail humanity, which scandal give;

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[1] "Of Laws", stanzas 313—314

From God they must take notice what they should;
MEN WATCH NOT WHAT THEY SPEAK, BUT HOW THEY LIVE:
Malice soon pierceth Pomp's mortality,
The sin derides her own hypocrisie."[1]

(5) *Regeneration of God not of Priests or Parsons.*

....."though the World and man can neuer frame
These outward moulds to cast God's chosen in;
NOR GIUE HIS SPIRIT WHERE THEY GIUE HIS NAME;
That power being neuer granted to the sinne: *a sinner.*
Yet in the World those orders prosper best
Which from the Word, in seeming, varie least".[2]

(6) *In the world but not of it.*

....."in the World, not of it, since they be;
Like passengers, their ends must be to take
Onely those blessings of mortality,
Which He that made all, fashion'd for their sake:
Not fixing loue, hope, sorrow, care or feare,
On mortal blossoms, which must dye to beare."[3]

(7) *The Church's armour.*

"The Churche's proper arms be tears and prayers,
Peter's true keys to open Earth and sky;
Which if the priest out of his pride's despair

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[1] "Of Wars," stanzas 562—563.
[2] "Of humane learning," stanza 87th.
[3] *Ibid*, stanza 130th.

Will into Tybris cast and Paul's sword try;
God's Sacred Word he therein doth abandon,
And runs with fleshly confidence at random."[1]

Personally a truly Christian man, LORD BROOKE with the widest charity for difference of opinion—holding as he has memorably put it that your priest-theologian

. . . "binds man unto WORDS, [while] God binds to THINGS."

he nevertheless held fast to the supreme necessity of fetching down into our transitory life, the great, strong, pure, sanctifying life that comes from Him Who is the Life of MAN. Anything less than that as anything more or anything else, he could not rest satisfied with. His whole noble nature revolted at the priest-craft that

"Works immortal things to mortal ends."

but give him a soul 'shewing forth' the life of God in "walk and conversation" and there was to him a BROTHER. It were to fill page on page to exemplify this. I must content myself with a few choice bits—fragmentary by the necessities of

[1] "OF Church", stanza 208th.

our limits, but touching on the whole circle, from centre to circumference, of life and doctrine, and pathetically lowly in the presence of the unseen and presently unknowable:

(1) *Weak yet omnipotent.*

"God is their strength, in Him His are not weak,
That Spirit divine which life, pow'r, wisedome is,
Works in these new-born babes a life to speak,
Things which the world still understands amiss:
The lye hath many tongues, Truth only one,
And who sees blindness, till the sun be gone?"[1]

(2) *The Church invisible not limited to the visible.*

....."for ourselves which of that Church would be
Which—though invisible—yet was, is, shall
For ever be the State and treasurie
Of God's elect, which cannot from Him fall:
Arks now we look for none, nor signes to part
Aegypt from Israel; ALL RESTS IN THE HEART."[2]

(3) *Man's greatness.*

"Questions again which in our hearts arise
—Since loving knowledge, not humility—
Though they be curious, godless, and unwise,
Yet prove our nature feels a Deity;

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[1] "Of Religion" stanza 65th.

[2] *Ibid*, stanza 95th.

For if these strifes rose out of other grounds,
Men were to God, as deafness is to sounds."[1]

(4) *Human knowledge conditioned.*

"Besides their Schoolemens' sleepy speculation,
'Dreaming to comprehend the Deity
'In humane Reason's finite elcuation,
While they make Sense seat of Eternity,
Must bury Faith, whose proper obiects are
God's mysteries: aboue our Reason farre."[2]

(5) *Faith not Reason.*

....."not ouerbind our states,
In searching secrets of the Deity,
Obscurities of Nature, casualties of fates;
But measure first our own humanity,
Then on our gifts impose an equall rate,
And so seeke wisedome with sobriety;
'Not curious what our fellowes ought to doe,
'But what our own creation binds vs to.'[3]

(6) *Fear.*

...."Fear, whose motion still it self improves
Hopes not for grace, but prays to shun the rod;
Not to do ill more then do well it loves;
Fashions God unto man, not man to God:
And to that Deity, gives all without,
Of which within it lives and dies in doubt."[4]

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[1] "Of Religion", st. 9th.
[2] "Of Humane Learning", st. 82nd.
[3] "Of Humane Learning", st. 46th.
[4] "Of Religion", st. 23rd.

(7 *Character best evidence of Election.*

"Then, till thou find this heavenly change in thee,
Of pride to meekness ; atheisme to zeal;
Lust to continence ; anger to charity ;
Thou feel'st of thy election no true seal ;
But knowledge only, that poor infancy
Of this new creature, which must thence appeal
Unto the Father for obedience,
Judging his hopes or condemnation thence."[1]

(8) *Opinion not Religion.*

Then MAN, learn by thy fall, to judge of neither ;
Our flesh cannot this spirit comprehend ;
Death and new-birth in us must joyn together,
Before our nature where it was ascend :
WHERE MAN PRESUMES ON MORE THAN HE OBEYS,
There, straight Religion to opinion strays."[2]

(8) *The Bible.*

"This Sacred Word is that eternal glass,
Where all men's souls behold the face they bring ;
Each sees as much as Life hath brought to pass ;
The letter can shew life no other thing :
The heart's grace works to know what they obey,
All else prophane God, and the World betray."[3]

I do not know that it were to descend, to pass now to similar COUNSELS on "COMMERCE", "PEACE",

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[1] "Of Religion" st. 44th. [2] *Ibid*, st. 50th.
[3] *Ibid*, st. 58th.

"WARRE": for Time is as sacred as Eternity if it be held of God and lived out for God, by being "diligent in BUSINESS and fervent in spirit." Nevertheless, I must withhold, from the very fullness and wealth of sound ADVICE and suggested Legislation. The late RICHARD COBDEN equally with JOHN BRIGHT, possibly never read a line of LORD BROOKE. Yet a very hasty perusal will serve to reveal the seeds of which the present generation are reaping the Harvest in benignant and beneficent abolitions of old unrighteous laws.[1]

I must ask the reader who would get at the seer-like statesmanship and so vitality of Lord Brooke's Counsels, with all earnestness to turn to and return on the "Poems of Monarchy" and "of Humane Learning". You may not agree with every opinion: but you will be quickened to think.

Very noticeable is his condemnation of 'duels' on the one hand and of 'money-fines' for crimes on the other. These must be quoted.

1. *Duels.*

....."*that brutish ostentation*
Of private courage, which sets life and soul
Not only at a trivial valuation,

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[1] See "Of Humane Learning", st. 374, 388, 396, 403.

But lifts a subject farre above his roll,
Into the princely orb of making laws:
As judge and party in his private cause.

Which confident assumings, if they be
Suffred, do much allay the soveraign right,
Since all the moulds of fame and infamy,
Pow'r of man's life and death, be acts of Might,
And must be form'd by Majesty alone;
As royalties inherent to a throne."[1]

2. *Money-fines.*

"Such laws in Poland set so easie rates
On mean men's lives, rate great men's lives so high,
As they may murther all inferior states,
Yet subject to no other justice be,
Then—*as for dogs—a senceless money-fine,*
As if men were not images divine."[2]

More remarkable still, demands like these for unrestricted Trade:

"Whose misteries, though tearm'd mechanical,
Yet Feed Pow'r's triumph, nurse necessity
By venting, changing, raising, letting fall,
Framing works both for use and vanity
In mutual traffick, which, *while marts stand fair*
Make Nature's wealth as free as is her air."[3]

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[1] "Of Nobility" st. 356—357. [2] *Ibid*, st. 342.
[3] "Of Commerce", st. 379.

Again:

"Of real things.....must they careful be
Here and abroad to keep them custome free:
PROVIDING FOOD AND WEALTH NO BURTHEN BEAR."[1]

Once more:

"The stranger's ships not banisht, nor their ware,
Which double custome brings, and gages are.
NO MONOPOLIES SUFFERED IN THE LAND,
All interpoling practices withstood,
In merchant-lawes . . . . "[2]

Finally: this is outspoken enough even for this day, on the waste of ambassadorial offices:

....."that most idle and unmeasured charge
Of leager agents sent to take a brief,
How forrain princes alter or enlarge
Alliance, councels, undertakings, trade;
Provisions to defend, or to invade.'"[3]

I have next to ask attention to a considerable number of sententious, terse, thought-packed, VITAL aphorisms that are not in use now simply because in their frivolous and hurrying ignorance men know not the treasures of our early Literature.

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[1] *Ibid*, st. 396—397. [2] *Ibid*, st. 402—403.
[3] "Of Crown Revenue", st. 453: and see onward.

I find in numbering them that they amount to fifty one in all. Without the slightest effort I could bring five times or tenfold as many more, of the same weight and point. I hope some of them will displace some of the hackneyed nothings of our public Speakers. For the headings given throughout, I alone am responsible, as before. I don't attempt classification, even as I don't go out-of-the-way for these, but have simply jotted down such as most readily presented themselves :

(1) *Low aims of some men of science.*

"To make each Science rather hard than great."[1]

(2) *Public opinion.*

"Thrones being strong because men think them so."[2]

(3) *Despotism.*

...."grow fondly scornful, idle, imperious,
Despising form and turning Law to Will ;
Abridge our freedom to lord over us."[3]

(4) *Force* v *wit.*

[Young] "Their wit is force, the old man's force is wit."[4]

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[1] "Of Humane Learning" st. 35.
[2] "Declination of Monarchy", st. 66.
[3] "Of Weak-minded Tyrants", st. 100.
[4] "Of Strong Tyrants", st. 163.

(5) *Persecution.*

"For what with Force God's true Religion spreads
Is by her shadow Superstition known."[1]

(6) *Priest-greed.*

...."priests who cherish for their pride and gain
Those sins the very heathen did restrain."[2]

(7) *Religion is pure and from Above.*

"Religion stands not in corrupted things :
Vertues that descend have *heavenly wings.*"[3]

(8) *Retribution.*

"Fruit of our boughs, whence Heaven maketh rods."[4]

(9) *Shining shews Night.*

"Which glow-worme-like, by shining, show 'tis night."[5]

(10) "*'Tis distance lends enchantment to the view.*'
CAMPBELL.

"The further off, the greater beauty showing
Lost only, or made lesse by perfect knowing"[6]

and

[Men] "oft adore most what they least do know,
Like specious things which far off fairest shew."[7]

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[1] "Of Church" st. 203 : I have transposed 'what'.
[2] "Of Wars", st. 563.
[3] "Of Religion", st. 29.
[4] Cælica : sonnet 62.
[5] *Ibid*, sonnet 79.
[6] *Ibid*, sonnet 97.
[7] "Of Peace", st. 514.

(11) *God's Coming.*

"For God comes not till man be ouerthrowne:
Peace is the seed of grace in dead flesh sowne."[1]

(12) *Fortune and Misfortune.*

"What is Fortune but a watry glasse
Whose chrystall forehead wants a steely backe?
Where raine and stormes beare all away that was,
Whose ship alike both depths and shallowes wracke."[2]

(13) *Spurious Martyrdom.*

"In Pride's vainglorious martyrdome shall burne."[3]

(14) *Dignities don't always make dignified.*

"Grand estates inlarge not little hearts."[4]

(15) *Weak Kings.*

"With kings not strong in vertue, nor in vice
I knew Truth was like pillars built on ice."[5]

(16) *Shame is partial.*

"They ever prosper whom the World doth blame;
Shame sees not climbing vp, but falling downe."[6]

(17) *Divine delays.*

"Yet feare thy selfe if Fame thou doest not feare,
Reuenge falls heauie when God doth forbeare."[7]

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[1] "Cælica", sonnet 97. [2] *Ibid*, 106.
[3] "Alaham"; Prologus. [4] "Alaham": Act 1., sc. 1.
[5] *Ibid.* [6] *Ibid.* [7] *Ibid.*

(18) *Female-hatred.*

"A woman's hate is ever dipt in blood,
And doth exile all counsells that be good."[1]

(19) *God still remains.*

"While God is, it is basenesse to despaire:
For Right more credit hath than Power there."[2]

(20) *Opinion.*

"The glasse of Horror is not fact but Feare:
Opinion is a tyrant euery where".[3]

(21) *Joy.*

"True Ioy is only Hope put out of feare."[4]

(22) *Posthumous Fame.*

'Graves be the thrones of Kings when they be dead."[5]

(23) *Scars.*

"Wounds that are heal'd for euer leave a scarre." [6]

(24) *Masks.*

"To maske your vice in pompes is vainly done:
Motes be not hidden in beames of a sunne."[7]

(25) *Old age.*

....."though his power be on my old age built
Yet that, as slow to ruine, he dislikes."[8]

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[1] *Ibid*, Act 1., scene 2.
[2] *Ibid*, Act 2, sc. 2.
[3] *Ibid*, Act 3, sc. 3,
[4] *Ibid*.
[5] *Ibid*, Act 4, sc. 3.
[6] *Ibid*, Chorus Quartus.
[7] *Ibid*.
[8] "Mustapha": Act I, sc. 2.

(26) *The Rising Sun = the royal heir.*

"The Persian agent some distraction shew'd:
All else their eyes to their sunne rising turne."[1]

(27) *Kingliness.*

...."where worth and wisedome soueraigne be
And he that's king of place is king of men,
Change, chance or ruine cannot enter then."[2]

(28) *Ignoble Kings.*

"Wrapt in . . crowne-mists, men cannot discerne
How dearely they her glittering tinctures earne."[3]

(29) *False-diplomacy.*

"....aduantage betweene State and State
Though finely got, yet proues unfortunate:
And oft disorder-like in gouernment,
Leaue euen those that prosper, discontent."[4]

(30) *Glory on Earth.*

"They multiplie in woes that adde in glories."[5]

(31) *Honour*

".... this .... slippery place of Honour's steepe
Which we with enuy get and danger keepe."[6]

(32) *Unarmed.*

"He found him guarded only with his worth."[7]

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[1] *Ibid.* [2] *Ibid.* [3] *Ibid*, Chorvs Primvs.
[4] *Ibid.* [5] *Ibid*, Act 2, sc. 1. [6] *Ibid.*
[7] *Ibid.*

(33) *Misjudged.*

"Vertue to the world by Fortune knowne
Is oft misjudg'd because she's ouerthrowne."[1]

(34) *Ill-gain.*

'That fortune still must be with ill maintained
Which at the first with any ill is gained."[2]

(35) *Custom.*

".... Custome shuts the windowes vp of Shame
That Craft may take vpon her Wisdome's name."[3]

(36) *Bad delays and good.*

"Grace with delay growes weake, and Furie wise."[4]

(37) *Ill Will.*

"Forcing the will, which is to catch the winde,
As if man's nature were more than his minde."[5]

(38) *Strength of Frailty.*

"This parent's dotage, as it weakness is
So workes it with the vigor of disease."[6]

(39) *Love of Fame.*

"Euen tyrants couet to uphold their fame;
Not fearing euill deeds but euill name."[7]

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[1] *Ibid.* [2] *Ibid*, Act 2, sc. 3. [3] *Ibid.*
[4] *Ibid.* [5] *Ibid.* [6] *Ibid*, Act 3, sc. 1.
[7] *Ibid.*

(40) *Removal not abandonment.*

"Downe is the idoll *but the workemen liues.*"[1]

(41) *Time.*

"Time but the seruant is of Power diuine."[2]

(42) *Desire.*

"....." *there is no age in man's desire*
Which still is actiue, yong, and cannot rest."[3]

(45) *Slavery.*

"Seruitude—the sheath of tyrant's sword."[4]

(44) *Good World.*

"Good world! where it is dangerous to be good."[5]

(45) *Oppression leads to rebellion.*

"Men stirre easily where the reyne is hard."[6]

(46) *Rage and Jealousy.*

....."Rage that glories to be cruell
And Iealousie that fears she is not fearefull."[7]

(47) *Vice-knowledge.*

....."his affection turn'd my ill to good:
Vice but of her's, being onely understood."[8]

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[1] *Ibid*, [2] *Ibid*, Chorus Tertius. [3] *Ibid*, Act 4, sc. 3.
[4] *Ibid*, Act 4, sc. 4. [5] *Ibid*. [6] *Ibid*.
[7] *Ibid*, Act 5, sc. 2. [8] *Ibid*, Act 5, sc. 4.

(48) *Pseudo-miracles.*

"False miracles, which are but *ignorance of Cause.*"[1]

(42) *Trade-deceits.*

"With good words, put off ill merchandise."[2]

(50) *Subtilty not Wisdom.*

[Lettered Greece]....."*subtle, never wise.*"[3]

51) *Power's safety.*

"Power is proud till it looke down to Feare,
Though only safe, by euer looking there".[4]

I stop here: One might use every briefest line as text for full discourse. Turning back on "Religion pure and from above," (9th) what a true poet's flash is this, "Vertues that descend have *heavenly wings*". It reminds one of the glory of angelic wings around the manger-cradle in the elder Painters. If the Reader wishes more such-like then let him 'search' for himself. With Alexander Wilson the Scottish-American Ornithologist in his parable of the little boy and his sylvan-gathered wild-flowers, I may say, "the woods are full of them", i. e., these volumes are 'full' of equal, and even it may be finer, deeper

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[1] *Ibid*, Chorus Quintus. [2] "Of Fame and Honour," st. 60.
[3] Mustapha, Chorus secundus. [4] Alaham, Act 1, sc. 2.

things—all as vital to-day as two hundred years since and upward.

IV. *The realness of his* POETIC GIFT. Unless I very much mistake, my Readers have already discovered this in the quotations given thus far. With width and breadth of the ocean there is also the delicacy and beauty of the 'froarie waves' and the foam-bells and infinite play and softness of golden, silvern, amethyst, azure, light and shadow. Or, looking at our metaphor in another aspect: from the profoundest subjects handled, you have ever and anon fetched up shells of exquisite form and tint, and musical with sea-murmurs and memories, to such as listen. Or, again to change our symbol: There are those sun-rise and sun-set touches that transfigure into poetry the lowliest things, even as under the same rising and setting the poorest pool gleams with celestial light. This being so, I should have no fear in leaving the verdict on the real poetic gift of LORD BROOKE in the Reader's hands, without further proof, *i. e.*, if he agree with me that high and true, noble and pure thought, put into verse, is Poetry, be the subject what it may. But so opulent are these volumes I really can't deny myself the delight of still more explicitly evidencing the born-gift of our Singer as a Poet as well as a

Thinker. This comes out, as might be expected pre-eminently, in his Love-sonnets entitled "Cælica". There is a passion, a pathos, a power in these Sonnets (so-called), of a very remarkable kind: and what is specially note-worthy, so strong though soft, so fusing yet controlled is the inspiration of love therein that over and over the erewhile labouring and burdened verse grows spontaneous as a bird's song, and as tripping in its notes or measure. As our Memorial-Introduction shews, there lies folded in "Cælica" a yet unwritten or at least un-revealed chapter of Romance in our Poet-batchelor's life-story—corresponding very much with the same set of circumstances and record in PHINEAS FLETCHER'S. One must hope for more light in the after-times.

I begin with the more grave and weighty "Sonnets": and take two in full—both to my mind fine in thought, quaint in fancy and dainty in wording:

"Fye foolish Earth, thinke you the heauen wants glory
Because your shadowes doe your selfe be-night?
All's darke unto the blind, let them be sory;
The heauens in themselues are euer bright.

Fye fond Desire, thinke you that Loue wants glory,
Because your shadowes doe your selfe benight?

The hopes and feares of lust, may make men sorie,
But Love still in her selfe finds her delight.

Then Earth stand fast, the skye that you benight
Will turne againe, and so restore your glory;
Desire be steady, hope is your delight,
An orbe wherein no creature can be sorie;
Loue being plac'd aboue these middle regions,
Where euery passion warres it selfe with legions."

. . . . . .

"Cynthia, whose glories are at full for euer,
Whose beauties draw forth teares, and kindle fires,
Fires, which kindled once are quenchèd neuer:
So beyond hope your worth beares vp desires.

Why cast you clouds on your sweet-looking eyes?
Are you afraid they shew me too much pleasure?
Strong Nature decks the graue wherein it lyes:
Excellence can neuer be exprest in measure.

Are you afraid, because my heart adores you,
The world will thinke I hold Endymion's place?
Hippolytus, sweet Cynthia, kneel'd before you,
Yet did you not come downe to kisse his face.
Angells enioy the Heauens' inward quires:
Starre-gazers only multiply desires."[1]

The moon is an often-chosen symbol with our Poet. Here is another in the same vein:

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[1] Cælica, xvi and xvii.

"Cynthia, because your hornes looke diuerse wayes,
Now darkned to the East, now to the West,
Then at full-glorie once in thirty dayes;
Sense doth beleeve that change is Nature's rest.

Poore Earth, that dare presume to iudge the skye:
Cynthia is euer round, and neuer varies;
Shadowes and distance doe abuse the eye,
And in abusèd sense Truth oft miscarries:
Yet who this language to the people speaks,
Opinion's empire Sense's idoll breaks."[1]

After the same quaintly-allusive, allusively-quaint type, are many others, wherein you have 'conceits' that are more than conceits, worked with cunningest hand. This seems to me inimitable:

"When I beheld how Cælica's faire eyes,
Did shew her heart to some, her wit to me;
Change, that doth prove the error is not wise,
In her mishap made me strange visions see;
Desire held fast, till Loue's vnconstant zone,
Like Gorgon's head transform'd her heart to stone.

From stone she turnes again into a cloud,
Where water still had more power than the fire;
And I poore Ixion to my Juno vowed,
With thoughts to clip her, clipt my owne desire:

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[1] *Ibid* lv.

For she was vanisht; I held nothing fast
BUT WOES TO COME AND IOYES ALREADY PAST."[1]

So this of the 'grey head' snowed on gradually and tenderly, and not with benumbing cold:

"Mankinde, whose liues *from houre to houre decay*,
Lest sudden change himselfe should make him feare:
For if his blacke head instantly waxt gray,
Doe you not thinke man would himselfe forsweare?"[2]

In its combination of thought and feeling, of odd and nevertheless most pat fancy, the LXIST "Sonnett" or Song-lay, is a typical example. It will reward brooding over it:

"Cælica, while you doe sweare you loue me best,
And euer loued onely me,
I feele that all powers are opprest
By Loue, and Loue by Destinie.

For as the child in swadlin-bands,
When it doth see the nurse come nigh.
With smiles and crowes doth lift the hands,
Yet still must in the cradle lie:
So in the boate of Fate I rowe,
And looking to you, from you goe.

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[1] *Ibid* xlii. Note that owing to our correction of the twice numbering of xxvii, our reference-numbers are one in advance of the folio of 1633.

[2] *Ibid*, xlviii.

When I see in thy once belouèd browes,
The heauy marks of constant loue,
I call to minde my broken vowes,
And child-like to the nurse would moue;
But Loue is of the phœnix-kind,
And burnes it selfe in selfe-made fire;
To breed still new birds in the minde,
From ashes of the old desire:
And hath his wings from constancy,
As mountaines call'd of mouing be.

Then Cælica lose not heart-eloquence,
Loue vnderstands not, come againe:
Who changes in her owne defence,
Needs not cry to the deafe in vaine.

Loue is no true made looking-glasse,
Which perfect yeelds the shape we bring;
It vgly showes vs all that was,
And flatters euery future thing.
When Phœbus' beames no more appeare,
'Tis darker that the day was here.

Change, I confesse, it is a hatefull power,
To them that all at once must thinke;
Yet Nature made both sweete and sower,
She gaue the eye a lid to winke:

And though the youth that are estrang'd
From mother's lap to other skyes,
Doe thinke that Nature there is chang'd,
Because at home their knowledge lies

Yet shall they see who farre haue gone,
That Pleasure speakes more tongues than one.

The leaues fall off, when sap goes to the root,
The warmth doth clothe the bough againe;
But to the dead tree what doth boot
The silly man's manuring paine?

Vnkindnesse may peece vp againe,
Not kindnesse either chang'd or dead;
Self-pittie may in fooles complaine:
Put thou thy hornes on others' head:
For constant faith is made a drudge,
But when requiting Loue is iudge."

Even there you have the thought over-lading the words and hampering the verse. But in the LXXIVth and LXXVIth, all is melody and ease. The former as the shorter I can alone introduce: the latter extends to two hundred and twenty-eight lines, brilliant to a remarkable degree, a very "dulcet piece of music":

"In the window of a graunge,
Whence men's prospects cannot range
Ouer growes and flowers growing:
Nature's wealth and pleasure showing;
But on graues where shepheards lye,
That by loue or sicknesse dye;
In that window saw I sit
Cælica, adorning it;

Sadly clad for Sorrowes' glory,
Making Joy glad to be sorie:
Shewing Sorrow in such fashion,
As Truth seem'd in loue with Passion:
Such a sweet enamell giueth
Loue restrain'd, that constant liueth.
Absence, that bred all this paine,
Prescence heal'd not straight againe;
Eyes from darke to suddaine light,
See not straight, nor can delight:
WHERE THE HEART REUIUES FROM DEATH,
GRONES DOE FIRST SEND FORTH A BREATH:
So, first looks did looks beget,
One sigh did another set,
Hearts within their breasts did quake,
While thoughts to each other spake.
Philocell entrauncèd stood,
Rack't and ioyed with his good:
His eyes on her eyes were fixèd,
When both true Loue and Shame were mixèd:
In her eyes he pittie saw,
His Loue did to pittie draw:
But Loue found when it came there,
Pitty was transform'd to Feare:
Then he thought that in her face,
He saw Loue, and promis'd grace.
Loue calls his loue to appeare!
But as soon as it came neere,
Her loue to her bosome fled,
Vnder Honour's burthens dead.
Honour in Loue's stead tooke place,

To grace Shame with Loue's disgrace ;
But like drops throwne on the fire,
Shame's restraints enflam'd Desire :
Desire looks : and in her eyes
The image of it selfe espies,
Whence he takes selfe-pittie's motions
To be Cynthia's owne deuotions ;
And resolues Feare is a lyar,
Thinking she bids speake Desire ;
But true Loue that feares, and dare
Offend it selfe with pleasing Care,
So diuers wayes his heart doth moue,
That his tongue cannot speake of loue.
Onely in himselfe he sayes,
How fatall are blind Cupid's waies ! "

It were to fill page on page to present here all deserving recognition and praise. From "Cælica" I must now limit myself to four specimens of a "higher strain", solemn and pensive, and worthy of WITHER and QUARLES at their best: and thereafter to aphoristic lines kindredly memorable with those already noted in preceding portions of our Essay :

1. *Death.*

" When as man's life, the light of humane lust,
In soacket of his earthly lanthorne burnes,
That all this glory vnto ashes must :
And generations to corruption turnes ;

Then fond desires that onely feare their end,
Doe vainly wish for life, but to amend.

But when this life is from the body fled,
To SEE IT SELFE IN THAT ETERNALL GLASSE
Where Time doth end, and thoughts accuse the dead,
Where all to come is one with all that was;
Then liuing men aske how he left his breath,
That while he liuèd neuer thought of Death."[1]

2. *Life-witness.*

"The Manicheans did no idols make,
Without themselues, nor worship gods of wood;
Yet idolls did in their ideas take,
And figur'd Christ as on the crosse He stood.
Thus did they when they earnestly did pray,
Till clearer faith this idoll tooke away.

We seeme more inwardly to know the Sonne,
And see our owne saluation in His blood;
When this is said, we thinke the worke is done,
And with the Father hold our portion good:
As if true life within these words were laid,
For him that in life neuer words obey'd.

If this be safe, it is a pleasant way,
The crosse of Christ is very easily borne:
But sixe dayes labour makes the sabbath-day;
The flesh is dead before grace can be borne;

[1] *Ibid*, lxxxviii.

The heart must first beare witnesse with the booke;
The Earth must burne, ere we for Christ can looke."[1]

3. *Contradictious.*

"Eternal TRUTH, almighty, infinite,
Onely exilèd from man's fleshly heart,
Where Ignorance and Disobedience fight,
In hell and sinne, which shall haue greatest part:
When Thy sweet mercy opens forth the light
Of grace, which giueth eyes vnto the blinde,
And with the Law euen plowest vp our sprite
To faith, wherein flesh may saluation finde.
Thou bid'st vs pray, and wee doe pray to Thee:
But as to power and God without vs plac'd.

Thinking a wish may weare our vanity,
Or habits be by miracles defac'd:
One thought to God we giue, the rest to sinne;
Quickly vnbent is all desire of good;
True words passe out, but haue no being within;
Wee pray to Christ, yet helpe to shed His blood:

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[1] *Ibid*, xc: I note here that in the Parker Society's "Select Poetry, chiefly devotional, of the reign of Queen Elizabeth. Collected and edited by Edward Farr, Esq. [1845, 2 vols., 12o]" pp. 106—114 [Vol. I.] are occupied with quotations (including above) from "Cælica" miscalled by Mr. Farr "Cælia" I must also mark here a gross misprint in Mr Farr's very first selection from our poet. For 'earthly lanthorne' in the line (as *supra*) "In soacket of his earthly lanthorne burnes", he has '*early* lanthorne'.

For while wee say 'beleeve', and feele it not,
Promise amends, and yet despaire in it:
HEARE SODOM IUDG'D, AND GOE NOT OUT WITH LOT;
Make Law and Gospell riddles of the wit:
We with the Iewes euen Christ still crucifie,
As not yet come to our impiety.[1]

4.

"In night when colours all to blacke are cast,
Distinction lost, or gone downe with the light;
The eye a watch to inward senses plac'd,
Not seeing, yet still hauing power of sight:

Giues vaine alarums to the inward sense,
Where feare stirr'd up with witty tyranny,
Confounds all powers, and thorough selfe-offence,
Doth forge and raise impossibility:

Such as in thicke depriuing darkenesse,
Proper reflections of the errour be,
And images of selfe-confusednesse,
Which hurt imaginations onely see,
And from this nothing seene, tels newes of devils:
'Which but expressions be of inward euils."[2]

5.

"Syon lyes waste, and Thy Ierusalem,
O Lord, is falne to vtter desolation;
Against Thy prophets and Thy holy men,

[1] *Ibid* XCVIII. [2] *Ibid* CI.

The sinne hath wrought a fatall combination ;
Prophan'd Thy name : Thy worship ouerthrowne,
And made Thee liuing Lord, a God vnknowne.

Thy powerfull lawes, Thy wonders of creation
Thy Word incarnate, glorious heauen, darke hell,
Lye shadowed vnder man's degeneration ;
They Christ still crucifi'd for doing well ;
Impiety, O Lord, sits on Thy throne,
Which makes thee liuing Lord, a God vnknown.

Man's superstition hath Thy Truths entomb'd,
His atheisme againe her pomps defaceth :
That sensuall vnsatiable vaste wombe,
Of thy seene Church, Thy vnseene Church disgraceth ;
There liues no truth with them that seeme Thine Own
Which makes thee liuing Lord, a God vnknowne.

Yet vnto Thee, Lord—mirrour of transgression—
Wee who for earthly idols, haue forsaken
Thy heauenly image—sinlesse pure impression—
And soe in nets of vanity lye taken,
All desolate implore that to Thine Own
Lord, Thou no longer liue a God vnknowne.

Yet Lord let Israel's plagues not be eternall,
Nor sinne for euer cloud Thy sacred mountaines,
Nor with false flames spirituall but infernall
Dry up Thy Mercie's euer springing fountaines:
Rather, sweet Iesvs, fill vp Time and come,
To yeeld the sinne her euerlasting doome."

With this "higher strain" closes "Cælica" : and

the burden seems to me all a-thrill with a pathetic emotion, only surpassed by the passionate personal plaint of the XCIXth, with its great cry "yet Lord deliuer me".

We shall now bring together a few out of very many terse, pointed Sayings that you instinctively mark in the margin; but before doing so, inasmuch as most of these are taken from the LXXXIVth Sonnet, I must allow DR. HANNAH to put his own case as to the (alleged) priority of DYER'S "Fancy" thereto. In answer to my claim for LORD BROOKE, as stated in our Memorial-Introduction [page xlviii] he writes me thus: "I arranged DYER'S "Fancy" first of the three pieces, *chiefly* because SOUTHWELL must have thought it an original when he took the trouble to "turn" it." But as SOUTHWELL died in 1595 and LORD BROOKE'S was not in print until 1633 it is clear that comparison *by him* of the two poems was impossible. Thus Dr. Hannah's "chiefly" fails, albeit it is just possible that as Dyer's "Fancy" was circulated in MS., and really was only thus accessible to SOUTHWELL, so Brooke's may also have been. He continues, "Next, because I find it easier to conceive that BROOKE subtilized Dyer's rather common-place production, than that DYER dropped upon so low a level from the higher

range of thought. One can account for Dyer's piece by grafting it on to "Like hermit poor" &c., itself again grafted on to a piece in Lodge's "Scillae's Metamorphosis" (1589). Dyer's verses having thus originated, I conceive that Brooke's subtle intellect saw an opportunity for rising on that hint to a more elevated strain." Perhaps the Reader will agree with this. If I don't, it is because I find everywhere in LORD BROOKE's poetry, striking originality and independence, and also that the two forms of the idea worked out in the two poems seem to me rather the putting into verse of what had been the subject of intimate conversation and "exercise" between the two friends—the one robust, soaring, the other relatively weak, low-winged. In its place in "Cælica" I furnish the whole of Dyer's "Fancy' and Southwell's 'use'; so that each one may determine for himself. For my part I can't see a gleam of the light of the LXXXIVth Sonnet (so-called) in "Like hermit poor" or in anything by LODGE.

Since I am on this point of imitation or rather as I explain it, mutual 'exercise' and versification thereafter on the part of BROOKE and DYER, it seems fitting here to record resemblance, or what you will, in the commencement of one of

SPENSER's Sonnets and one of our Poet's. SPENSER's thus runs:

> "More then most faire, full of the living fire,
> Kindled above unto the Maker neere."[1]

LORD BROOKE's thus:

> "More than most faire, full of that heauenly fire
> Kindled aboue to shew the Maker's glory."[2]

I rejoice to trace in these identities of thought and wording, the friendship and fellow-ship and exchange of ideas between the "poet of poets", the Singer of Fairy and the wider-brained but less imaginative Thinker of Beauchamp-Court. I the more readily regard the two Poets as independent, not imitative—save as above—because Lord Brooke is scrupulous to place within quotation-signs any semblance of quotation: but has none here. Curiously enough—as Dr. Hannah informs me—Spenser's entire Sonnet is ascribed to Sir Edward Dyer in the Manuscript in which so many of Dyer's poems are identified: [MS. Rawl. Poet. 85. f. 700.]

As a "Curiosity of Literature" it is worthy of the requisite space to preserve a quotation as from

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[1] Works by Collier [1862] Vol. V. p 119.

[2] Sonnet IIId. in Cælica.

Lord Brooke by Coleridge, wherein he works in something from Shakespeare [Macbeth, i., 7.] and of his own—as follows in his "Aids to Reflection", (Aphorism, xvii., Inconsistency : Coleridge and Leighton) : "It is a most unseemly and unpleasant thing, to see a man's life full of ups and downs, one step like a Christian, and another like a worldling; it cannot choose but both pain and mar the edification of others'." The same sentiment, only with a special application to the maxims and measures of our cabinet statesmen, has been finely expressed by a sage poet of the preceding generation, in lines which no generation will find inapplicable or superannuated.

"God and the world we worship both together,
Draw not our laws to Him, but His to ours :
Untrue to both,so prosperous in neither ,
The imperfect will brings forth but barren flowers.
Unwise as all distracted interests be,
Strangers to God, fools in humanity :
Too good for great things and too great for good,
While still "I dare not" waits upon "I would"[1]

[1] 7th edition [1854] p. 68. The erudite editor (Derwent Coleridge) failed to trace the singular misquotation.

But to return: here are a few out of abounding examples of memorable things:

1. "Thus be unhappy men blest
to be more accurst:
Neere to the glories of the sunne,
clouds with most horrour burst."[1]

2. "Like ghosts raised out of graues,
who liue not, though they goe,
Whose walking, feare to others is,
and to themselues a woe.

So is my life by her
whose loue to me is dead;
On whose worth my despaire yet walks,
and my desire is fed".[2]

3. "My Winter is within
Which withereth my ioy."[3]

4. "Time past layes vp my ioy,
And Time to come my griefe,
She euer must be my desire,
And neuer my reliefe."[4]

5. "She lou'd, and still she loues,
but doth not still loue me;
To all except my selfe yet is,
as she was wont to be."[5]

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[1] *Ibid*, lxxxiv. [2] *Ibid.* [3] *Ibid* [4] *Ibid.*
[5] *Ibid.*

6. "O, my once happy thoughts,
the heauen where grace did dwell,
My saint hath turn'd away her face,
and made that heauen my hell.
A hell, for so is that
from whence no soules returne;
Where, while our spirits are sacrific'd,
they waste not though they burne."[1]

7. "Alone among the world
strange with my friends to be,
Shewing my fall to them that scorne,
see not or will not see."[2]

8. Forlorne desires my clocke
to tell me euery day,
That Time hath stolen loue, life, and all,
but my distresse away".[3]

9. "Fame, that is but *good words of euill deeds*,
Begotten by the harme we haue or doe,
Greatest farre off, least euer where it breeds,
We both with dangers and disquiet wooe."[4]

Turning now to the Poem-Plays—of which only two remain, "Alaham" and "Mustapha", a third on "Anthony and Cleopatra" as already noticed, having been destroyed by its Author—it must be granted that as Plays, acting them would

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[1] *Ibid.* [2] *Ibid.* [3] *Ibid.* [4] *Ibid*, xcii.

only have involved failure. Compared with his greatest Contemporary's—who by the way though of Warwickshire, to say no more—is never once named or alluded to by our Worthy—they are stiff and cumbrous. Nevertheless there is the same solid stratum of thought found in the other poems, and scarcely a page without lines that have the very touch of SHAKESPEARE himself. I leave the following to verify this statement, bold it may be thought to audacity. More than the fine, deep, passionate words themselves were needless argument to those unconvinced by them. As before, I give headings to the successive quotations:

1. *Elevations.*

"In what strange ballance are man's humours peised
Since each light change within vs or without, *poised*
Turnes feare to hope, and hope againe to doubt.
If thus it worke in man, much more in thrones,
Whose tender heights feele all thinne aires that moue
And worke that change below they use aboue".[1]

2. *Fortune and Misfortune.*

....."who doth wrest kings' mindes
Wrestles his faith upon the stage of Chance;
Where Vertue, *to the world by Fortune knowne,*
Is oft misiudg'd, because shee's ouerthrowne."[2]

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[1] Mustapha, Act 1, sc. 2. [2] *Ibid*, Act. 2, sc. 1.

3. *Deceived.*

"I first am Nature's subiect, then my prince's;
I will nct serve to Innocencie's ruine.
Whose heauen is Earth, let them beleeve in princes:
My God is not the God of subtill murther."[1]

4. *Place and Power.*

"*Solyman.* Thought is with God an act: kings cannot see
Th' intents of mischiefe, but with iealousie.
Achmat. In what protection then liues Innocence?
Solyman. Below the danger of Omnipotence.
Achmat. Are thoughts, and deeds confounded anywhere?
Solyman. In Princes' liues that may not suffer feare:
Where Place unequall equally is weigh'd,
There *Power supreme is ballanc'd, not obey'd.*
Achmat. This is the way to make accusers proud,
And feed up staruèd Spite with guiltlesse blood."[2]

5. *Despots.*

Solyman. "Intents are seeds, and actions they include;
Princes, *whose scepters must be fear'd of many,*
Are neuer safe that liue in feare of any.
Achmat. Tyrants they are that punish out of feare;
States wiser than the Truth, decline and weare."[3]

6. *Truth.*

"*Achmat.* That painted hazard is but made the gate,
For ruine of your sinne to enter at.

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[1] *Ibid.* [2] *Ibid,* Act. 2, sc. 2. [3] *Ibid.*

Truth must the measure be to slaue and king.
Solyman. Shall Power then lose her oddes in any thing?
Achmat. God, euen to Himselfe, hath made a law."[1]

7. *Feare.*

"Suspitions common to successions be:
Honor and Feare together euer goe.
Who must kill all they fear, feare all they see,
Nor subiects, sonnes, nor neighbourhood can beare:
So infinite the limits be of feare."[2]

8. *An ambitious mother.*

"Sir! Pardon me: and nobly as a father,
What I shall say, and say of holy mother,
Know I shall say it, but to right a brother.
My mother is your wife: dutie in her
Is loue: she loues; which not well gouernèd, beares
The euil angell of misgiuing feares:
Whose many eyes, whilst but it selfe they see,
Still make the worst of possibility."[3]

9. *Mother and Son.*

"Is it a fault, or fault for you to know,
My mother doubts a thing that is not so?
Those vgly workes of monstrous parricide,
Marke from what hearts they rise, and where they bide.
Violent, dispayr'd, where Honor broken is;
Feare, lord; Time, Death; where Hope is Misery;
Doubt hauing stopt all honest ways to blisse,

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[1] *Ibid.* [2] *Ibid.* [3] *Ibid*, Act 2, sc. 3.

And Custome shut the windowes vp of Shame,
That Craft may take vpon her Wisedome's name.
Compare now Mustapha with this despaire:
Sweet youth, sure hopes, honor, a father's love,
No iufamie to moue or banish feare,
Honor to stay, hazard to hasten fate:
Can horrors worke in such a childe's estate?
Besides, the gods, *whom kings should imitate,*
Haue plac'd you high, to rule not ouerthrow;
For vs, not for yourselues, is your estate:
Mercie must hand in hand with Power goe."[1]

10: *Rage.*

"Rossa! take heed: Extreams are not the meanes,
To change Estates, either in good or ill.
Therefore yeeld not, since that makes Nature lesse:
Nor yet use Rage, *which vainely driueth on*
The minde, to working without instruments."[2]

11. *Female Vengeance.*

"*Rossa.* Rosten! make haste: go hence and carry with thee
My life, fame, malice, fortune, and desire:
For which, set all established things on fire.
You vgly angels of th' infernall kingdomes!
You who most brauely haue maintain'd your beings
In equal power, like riuals to the heauens!

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[1] *Ibid.* [2] *Ibid*, Act 3. sc. 1.

Let me raigne while I liue, in my desires ;
Or dead, liue with you in eternall fires.
Beglerbie. Rossa! *Not words but deeds please Hell or Heaven :*
I feare to tell : I tremble to conceale ;
Fortune unto the death, is then displeas'd,
When remedies doe ruine the diseas'd.
Rossa. Vie not these parables of coward Feare :
Feare hurts lesse when it strikes, then when it threatens.
Beglerbie. If Mustapha shall die, his death miscarries
Part of thy end, thy fame, thy friends, thy ioy :
Who will, to hunt his foes, himselfe destroy.
Rossa. My selfe! What is it else but my desire?
My brother, father, mother, and my God,
Are but those steps which help me to aspire.
Mustapha had neuer truer friend than I,
That would not with him liue, but with him die.
Yet tell : what is the worst?
Beglerbie. Camena must, with him, a traytor be :
Or Mustapha, for her sake, must be free.
Rossa. O cruel fates! that doe in loue plant woe,
And in delights make our disasters grow.
But speake : What hath she done?
Beglerbie. Vndone thy doing . . . . . .
Discours'd vnto Mustapha his danger :
And from these relikes, I doe more than doubt,
Her confidence brings Solyman about.
Rossa. Nay, blacke Auernus ! so I doe adore thee,
As I lament my wombe hath been so barren,
To yeeld but one to offer vp before thee.
Who thinks the daughter's death can mother's stay

From ends, whereon a woman's heart is fixt;
Weighs harmelesse Nature, without passion mixt.
Beglerbie. Is mother by the woman ouerthrowne?
Rossa. Rage knowes no kinne: Power is above the Law,
And must not curious be of base respect,
Which onely they command that doe neglect."[1]

12. *Mystery and Terror after Murder.*

"What meanes that glasse borne on those glorious wings,
Whose piercing shadowes on my selfe reflect
Staines, which my vowes against my children bring?
My wrongs and doubts, seeme there despayres of Vice;
My power a turret built against my Maker;
My danger, but Disorder's preiudice.
This glasse, true mirror of the Infinite,
Shewes all; yet can I nothing comprehend.
This empire, nay the world, *seemes shadowes there*:
Which mysteries dissolue me into feare.
I that without feele no superior power,
And feele within but what I will conceiue,
Distract: know neither what to take, nor leaue.
I that was free before, am now captiu'd;
This sacrifice hath rais'd me from my Earth,
By that I should, from that I am depriu'd.
In my affections man, in knowledge more.
Protected no where, farre more disunited;
Still king of men, but of my selfe no more."[2]

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[1] *Ibid*, Act 3. sc. 2. [2] *Ibid*, Act 4. sc. 1.

13. *Sad-Fortune.*

"Fortune! *hast thou not moulds enough of sorrow*
But thou must those of Loue and Kindnesse borrow?
.....But O Solyman! make haste:
For man's despaire is but Occasion past."[1]

14. *Dethronement.*

"*Contempt deposeth kings as well as death.*"[2]

15. *Self-augur.*

"Man then is augur of his owne misfortune,
When his ioy yeelds him arguments of anguish."[3]

16 *Remorse.*

"In euery creature's heart there liues desire,
Which men doe hallow as appearing good;
For greatnesse they esteeme it to aspire,
Although it weaknesse be, well understood.
This vnbound, raging, infinite thought-fire
I tooke; nay, it tooke me, and plac'd my heart
On hopes to alter Empire and Succession.
Chance was my faith, and Order my despayre:
Sect, innouation, change of princes' right,
My studies were: I thought Hope had no end,
In her that hath an emperor to friend.
Whence, like the stormes—that then like stormes doe blow,
When all things but themselues, they ouerthrow—

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[1] *Ibid*, Act 4. sc. 2. [2] *Ibid*, Act 4. sc. 3.
[3] *Ibid* Act 5. sc. 1.

I ventur'd—first to make the father feare,
Then hate, then kill his most belouèd childe.
My daughter did discouer him my way,
To Mustapha she opened mine intent:
For she had tried, but could not turne my heart.
Yet no hurt to me she in telling meant,
Though hurt she did me to disclose my art.
I sought reuenge: reuenge it could not be;
For I confesse she neuer wrongèd me.
Remorse, that hath a faction in each heart,
Womanish shame, which is Compassion's friend,
Conspir'd with Truth to have restraynèd me;
Yet kil'd I her whom I did dearely loue;
Furies of choyce, what arguments can moue.?"[1]

I do not think that I shall be opposed in affirming that some, if not all, of these quotations, might find fitting place in the greatest of Shakespeare's scenes. "Rossa" is a second Lady Macbeth: Beglerbie a lesser Iago—the former in her ambition and intensity of resolve to win her end at whatever cost of de-womanising, almost de-humanizing, and the latter in his quiet, whispered, evil counsel. But besides these from "Mustapha", in "Alaham" there is one consummate touch that appears to me specially Shakesperean. "Hala" like "Rossa" is dead-set for vengeance

[1] *Ibid* Act 5. sc. 4.

against her husband, and like her with Camena, she will smite him through their child's murder. that her adulterous issue, by Caine, may reign, The nurse appeals, and the reply gives the very *acme* of purged and prodigious hatred. I place supreme words in capitals, and so leave the whole with my Readers:

"*Hala.* Be that the gage: Man's senses barren were,
If they could apprehend but what they feele.
Ills doe with place—like numbers—multiply:
The liuing, dead, malice, affection, feare:
My wombe and I doe his affliction beare.
Nutrix. Will you destroy your owne?
Hala. My owne are his.
Nutrix. Infamous act!
Hala. Rage doth but now begin.
Nutrix. Cans't thou doe worse?
Hala. Else to my selfe I sinne:
Life is too short; Honour exceeds not Faith,
That cannot plague offences after death.
Nutrix. Ah! calme this storme: these vgly torrents shunne
Of rage, which drowne thy selfe, and all besides.
Hala. Furies! no more irregularly runne,
But arted: teach Confusion how to diuide.
Nutrix. If kinde be disinherited in thee
Yet haue compassion of this orphane State.
Hala. That is the worke which men shall wonder at:

For while HIS ruined are, *yet* MINE *shall raigne*;
HIS HEIRES, BUT YET TRUE ISSUE VNTO CAINE."[1]

So too another: when Solyman sees his daughter Camena, apparently going from him, while he purposes and plots the death of his son and heir:

....."But hush't: Meethinks away Camena steales:
MURTHER, BELIKE, IN ME IT SELFE REUEALES.
Camena! Whither now? Why haste you from me?
Is it so strange a thing to be a father?
Or is it I that am so strange a father?"[2]

Again this, alike in its teaching and wording, Shakesperean:

"The faults of man are finite, like his merits:
His mercies infinite that iudgeth spirits.
Tell me thy errors, teach me to forgiue,
Which he that cannot doe knowes not to liue."[3]

"Alaham" furnishes not a few like-passionate scenes. Take these almost at hap-hazard:

1. *Revenge.*

"Now Hala, seeke thy sexe; lend Scorne thy wit,
To worke new patterns of reuenges in:
Let Rage despise to feed on priuate blood;

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[1] Alaham, Act 3 sc. 4. [2] Mustapha, Act 2. sc. 3.
[3] *Ibid* Act 4. sc. 4.

Her honor lies aboue, where danger is,
In thrones of kings, *in vniuersall woe.*
Worke that which Alaham may enuie at,
And men wish their's: that Ill it selfe may tremble.
Monstrous, incredible, too great for words:
Keepe close, and adde to furie with restraint:
Doe not breake forth until thou breakest all;
.....Horrors they be that haue eternities."[1]

2. *Doom.*

"*Alaham.* Beare her away: deuise, adde to this racke
Torments, *that both call death and turne it backe.*
Celica. The flattering glasse of Power is others' paine;
Perfect thy worke, that heauen and hell may know,
To worse I cannot, going from thee, goe."[2]

If these Poem-Plays have scintillations that may unexaggerate be designated Shakesperean, equally has "Alaham" the large utterance of Milton. It is known that he had read Lord Brooke's writings—as what did he leave unread, unused? Here are a few Miltonic lines out of many more:

1. *The Speech of a ghost, one of the old kings of Ormus.*

Thou monster horrible! vnder whose vgly doome,
Downe in Eternitie's perpetuall night,
Man's temporal sinnes beare torments infinite:

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[1] Alaham, Act 2. sc. 2. [2] *Ibid* Act 4. sc. 3.

FOR CHANGE OF DESOLATION, must I come
To tempt the Earth, and *to prophane the light ;*
From mournefull silence, WHERE PAINE DARES NOT RORE
With libertie : to multiply it more !
Nor from the lothsome puddle Acheron,
Made foule with common sinnes, whose filthie dampes
Feed Lethe's sinke, forgetting all but mone :
Nor from that fowle infernall shaddowed lampe,
Which lighteth Sisiphus to rowle his stone :
These be but bodies' plagues, THE SKIRTS OF HELL ;
I COME FROM WHENCE DEATHE'S SEATE DOTH DEATH EXCELL.
A PLACE THERE IS VPON NO CENTRE PLACED,
DEEPE VNDER DEPTHES, AS FARRE AS IS THE SKIE
ABOVE THE EARTH ; DARKE, INFINITELY SPACED ;
Pluto the king, the kingdome, miserie.
The chrystall may God's glorious seat resemble ;
Horror it selfe these horrors but dissemble."[1]

2. *Fiends.*

" Now marke your charge ! each fury worke his part
In senselesse webs of mischiefe ouerthwart.
You are not now to worke on private thoughts ;
One instant is your time to alter all ;
Corruption vniversall must be wrought :
Impossible to you is naturall :
Plots and effects together must be brought ;
Mischiefe and shame, at once must spring and fall,
Vse more than power of man to bring forth that
Which—it is meant – all men should wonder at.

---

[1] *Ibid, Prologus.*

Craft! go thou forth, worke Honor into Lust.
Malice! Sow in Selfe-loue vnworthinesse.
Feare! *Make it safe for no man to be iust.*
Wrong! be thou clothed in Power's comelinesse.
Wit! Play with Faith; take Glory in mistrust;
Let Duty and Religion goe by ghesse.
Furies! Stirre you vp warre; which follow must,
When all things are corrupt with doublenesse,
From vice to vice, let Error multiply:
With uncouth sinnes, murthers, adulteries,
Incorporate all kindes of iniquity.
Translate the State to forraigne tyranies:
Keepe downe the best, and let the worst haue power,
That warre and hell may all at once deuoure."[1]

I have italicized the line on 'impossible': onward even more grandly we have,

"Impossible is but the faith of Feare."[2]

3. *Blind Passion.*

"My partie's strong: I build upon the vice,
Question the yoke of princes, husband, Law;
My good successe breakes all the links of awe.
Then Chance, be thou my friend: Desire! my guide:
My heart extended is to great attempts,
Which, if they speed, eternize shall my fame;
If not 'TIS GLORY TO EXCELL IN SHAME."[3]

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[1] *Ibid.* [2] *Ibid* Act 1. sc. 1. [3] *Ibid* Act 2. sc. 1.

4. *Royal penitence.*

"God made strict lawes for Vertue's exercise;
An idle word, a wish transgresseth them:
YET IN A THRONE REMORSE HATH GLORIOUS EYES."[1]

My self-imposed little 'labour of love' is now finished: and I venture to submit that the four successive points have been made good. Consequently, it may be permitted me to cherish the hope of quickening interest in these revived volumes—all the more that the Poet himself had a very humble estimate of his Muse, as only setting down

....."humble precepts in a common style."[2]

for as Elia has it, "Posterity is bound to take care that a writer loses nothing by such noble modesty."[3] Sure I am, no one will ever regret sequestering an occasional quiet hour for the STUDY of these Writings of LORD BROOKE. In the words of the rich-dowered HENRY ELLISON,

....."like the many-breasted Venus is
His Muse—yea! she has paps and teats for all

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[1] Act 2. sc. 3.

[2] "Of Laws" st. 321st.

[3] Works of Lamb, as before, Vol. IV. p 98.

Earth's children: neither suckles she for this
Or that one sect, but for Man's general
Humanity at large, that none may miss
Of nurture at her breast poetical."[1]

ALEXANDER B. GROSART.

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[1] "The Poetry of Real Life."

The Works of Fulke Greville, Lord Brooke.

Poetry.

VOL. II.

Note.

Having given in Vol Ist. the consecutive Series of Poems of Monarchy and the Treatise of Religion, the others from the folio of 1633 succeed in order, in the present Volume. The original title-page is as follows:

CERTAINE
LEARNED
AND
ELEGANT
WORKES
OF THE
RIGHT HONORABLE
FVLKE
LORD BROOKE,
Written in his Youth, and familiar
Exercise with
SIR
PHILIP SIDNEY.

The seuerall Names of which Workes the following page doth declare.

LONDON,
Printed by *E. P.* for *Henry Seyle,* and are to be sold at his shop at the signe of the Tygers head in St. *Paules* Church-yard. 1633. (Folio.)

Collation: Title-page and Contents on reverse, headed "The names of the severall bookes"—Poems pp. 23—82: the Tragedie of Alaham pp. 1—72: the Tragedie of

Mustapha pp. 80—160: Cælica, containing CX. Sonnets pp. 161—256: a Letter to an Honorable Lady, &c., 257—294: a Letter of Trauell pp. 295—298. Concerning the cancelled and unrecovered pages 3—23, see our Prefatory-Note to the Works (Vol. Ist., pp. 3—6) and in Appendix to our Memorial-Introduction. G.

I. A Treatie[1] of Humane Learning.

THE Mind of Man is this world's true dimension;
And Knowledge is the measure of the minde:
And as the minde, in her vaste comprehension,
Containes more worlds than all the world can finde:
So knowledge doth it selfe farre more extend,
Than all the minds of men can comprehend.

2.

A climing height it is without a head,
Depth without bottome, way without an end;

[1] *Sic:* = treatise. Thomas Wright *sub voce* gives it as meaning 'disquisition' but furnishes no example. Bacon uses it in his "Essayes" *e. g:* [Religion] "establisheth Faith; it kindleth charity; the outward peace of the Church, distilleth into peace of conscience; and it turneth the labours of writing and reading of controversies, into *treaties* of mortification and devotion." (Mr. W. A. Wright's edn. of "Essayes" p 10.) G.

A circle with no line inuironèd ;
Not comprehended, all it comprehends ;
Worth infinite, yet satisfies no minde
Till it that infinite of the God-head finde.

3.

This Knowledge is the same forbidden tree,[1]
Which man lusts after to be made his Maker ;
For Knowledge is of Power's eternity,
And perfect Glory, the true image-taker;
So as what doth the infinite containe,
Must be as infinite as it againe.

4.

No maruell then, if proud desires' reflexion,
By gazing on this sunne, doe make vs blinde,
Nor if our lust, our Centaure-like affection,
In stead of Nature, fadome[2] clouds and winde :
So adding to originall defection,
As no man knowes his owne vnknowing minde :
And our Ægyptian darkenesse growes so grosse,
As we may easily in it, feele our losse.

---

[1] Genesis II. 16. G.

[2] = fathom. The fathom is the length of the two arms extended, and the reference is to the fable of Ixion. G.

5.

For our defects in nature who sees not?
Wee enter, first things present not conceiving,
Not knowing future, what is past forgot:
All other creatures instant power receiving,
To helpe themselues; *Man onely bringeth sense*
To feele and waile his natiue impotence.

6.

Which SENSE, man's first instructor, while it showes
To free him from deceipt, deceiues him most;
And from this false root that mistaking growes,
Which truth in humane knowledges hath lost:
So that by iudging Sense herein, perfection,
Man must deny his nature's imperfection.

7.

Which to be false, euen Sense it selfe doth proue,
Since euery beast in it doth vs exceed;
Besides, these senses which we thus approue,
In vs as many diuerse likings breed,
As there be different tempers in complexions,
Degrees in healths, or age's imperfections.

1.

Againe, change from without no lesse deceives

Than doe our owne debilities[1] within:
For th'obiect, which in grosse our flesh conceives
After a sort, yet when light doth beginne
These to retaile, and subdiuide, or sleeues[2]
Into more minutes; then growes sense so thinne,
As none can so refine the sense of man,
That two or three agree in any can.

9.

Yet these rack'd vp by Wit[3] excessiuely,
Make Fancy thinke shee such gradations findes
Of heat, cold, colors; such variety
Of smels and tasts; of tunes such diuers kindes,
As that brave Scythian never could descry,
Who found more sweetnesse in his horse's naying,[4]

---

[1] So Shakespeare, "weakness and *debility*". (As You Like it, ii. 3.) G.

[2] = cleaves or slits. G.

[3] Our modern word 'intellect' expresses as nearly as possible the meaning which 'wit' had in Bacon's time [as here]. (Mr. W. A. Wright in edn. of "Advancement" *s. v*: and "Essayes" vi. p 18: xliv. p 179). G.

[4] The reference is no doubt to Ateas king of the Scythians, of whom Plutarch in his Moralia writes, that having taken Ismenias the flute-player prisoner, he ordered him to play while he was sitting over his wine; but while others admired his playing and applauded, he (Ateas)

Than all the Phrygian, Dorian, Lydian playing.[1]

10.

Knowledge's next organ is IMAGINATION ;
A glasse, wherein the obiect of our Sense
Ought to respect true height or declination,
For vnderstandinge[2] cleares intelligence :
For this power also hath her variation,
Fixèd in some, in some with difference ;
In all, so shadowed with selfe-application,
As makes her pictures, still too foule or faire ;
Not like the life in lineament or ayre.

---

swore that he would hear with greater pleasure the neighing of his horse." The following has also been sent me from "A Mirror for Mathematiques, by Robert Tanner, Gent" (1587.) Epist. Ded. fol. 3, "I find there are many, with Sytha [= Scytha] had rather hear a horse neigh, then a musitian play." Cf. on the sentiment itself, Hotspur in Shakespeare (I Henry iv. iii. 1) "I had rather hear Lady, my brach howl in Irish". G.

[1] Milton later, has

> ....."Anon they move
> In perfect phalanx to the Dorian mood
> Of flutes and soft recorders."
>
> P. L. i. 550—551. G.

[2] Misprinted 'understandings'. G.

81.

This power besides, alwayes cannot receiue
What Sense reports, but what th' affections please
To admit; 'and as those princes that doe leaue
'Their State in trust to men corrupt with ease,
'False in their faith or but to faction friend;
'The truth of things can scarcely comphrehend.

12.

So must th' Imagination from the Sense
Be misinformed, while our affections cast
False shapes and formes, on their intelligence,
And to keepe out true intromission thence,
Abstracts the imagination, or distasts,
With images preoccupately[1] plac'd.

13.

Hence our desires, feares, hopes, loue, hate, and sorrow,
In fancy make us heare, feele, see impressions,
Such as out of our Sense they doe not borrow;
And are the efficient cause, the true progression

---

[5] Bacon uses 'pre-occupate' = to pre-occupy in 'Advancement': "not seeking to *pre-occupate* the liberty of men's judgements by confutations" (as before p 268). G.

Of sleeping visions, idle phantasmes waking;
Life, dreames; and knowledge, apparitions making.

14.

Againe, our MEMORY, register of Sense,
And mould of arts, as mother of Induction,
Corrupted with disguis'd intelligence,
Can yeeld no images for man's instruction:
But—from stainèd wombes—abortiue birth
Of strange opinions, to confound the Earth.

15.

The last chiefe oracle of what man knowes
Is VNDERSTANDING; which though it containe
Some ruinous[1] notions, which our nature showes,
Of generall truths, yet haue they such a staine
From our corruption, as all light they lose;
Save to conuince[2] of ignorance and sinne,
Which where they raigne let no perfection in.

16.

Hence weake and few those dazled notions be,
Which our frail Vnderstanding doth retaine;

[1] So Shakespeare "*ruinous* disorders". (Lear i. 2.) G.

[2] = convict. See Mr. W. A. Wright's Bible Word-Book *s. v.* for most interesting examples. G.

So as man's bankrupt nature is not free,
By any arts to raise it selfe againe;
Or to those notions which doe in vs liue
Confus'd, a well fram'd art-like state to giue.

17.

Nor in a right line can her eyes ascend,
To view the things that immaterial are;
'For as the sunne doth, while his beames descend,
'Lighten the Earth, but shaddow euery starre:
So Reason stooping to attend the Sense,
Darkens the spirit's cleare intelligence.

18.

Besides, these faculties of apprehension;
Admit they were, as in the soule's creation,
All perfect here—which blessed large dimension
As none denies, so but by imagination
Onely, none knowes,—yet in that comprehension,
Euen through those instruments whereby she works,
Debility,[1] misprision,[2] imperfection lurkes.

---

[1] See st. 8th and relative note. G.

[2] Shakespeare frequently *e.g.* Twelfth Night i. 5 : All's Well ii. 3 : 1 Henry iv. i. 3. G.

19.

As many as there be within the braine
Distempers, frenzies, or indispositions;
Yea of our falne estate the fatall staine
Is such, as in our youth, while compositions[1]
And spirits are strong, conception then is weake,
And faculties in yeeres of vnderstanding breake.

20.

Againe, we see the best complexions vaine,
And in the worst, more nimble subtilty:
From whence Wit, a distemper of the braine,
The Schooles conclude; and our capacity
How much more sharpe, the more it apprehends,
Still to distract, and lesse Truth comprehends.

21.

But all these naturall defects perchance
May be supplyed by Sciences and Arts;
Which wee thirst after, study, admire, aduance,
As if restore our fall, recure our smarts

---

[1] = temperament. So Bacon in "Essayes"—"heate and vivacity in age is an excellent *composition* for businesse." (as before p 173.) G.

They could, bring in perfection, burne our rods ;
With Demades[1] to make us like our gods.

22.

Indeed to teach they confident pretend,
All generall vniforme axioms scientiall[2]
Of Truth, that want beginning, haue no end,
Demonstratiue, infallible, onely essentiall :
But if these arts containe this mystery,
It proues them proper to the Deity :

23.

Who onely is eternall, infinite, all-seeing,
Euen to the abstract essences of creatures ;
Which pure transcendent power can haue no being

---

[1] The Greek 'extempore' Orator and rival of Demosthenes. The story of his attempting to make Alexander the Great, one of the gods, is told by Athenæus: "For I for my part wonder how the Athenians allowed him to pass unpunished, while they punished Demades by a fine of ten talents, because he was for introducing Alexander as a god" (vi. 251 b. edn. Schweighäuser.) The same anecdote is found in Aelian (v. 12). Doubtless this is the allusion of our Poet. G.

[2] Archdeacon Hare in his copy (preserved in Trinity College Library, Cambridge) corrects 'scientificall' as in text, to 'scientiall', and I gladly accept it. G.

Within man's finite, fraile, imperfect features:
For proofe, What grounds so generall, and known,
But are with many exceptions ouerthrowne?

24.

So that where our philosophers confesse,
That we a knowledge vniuersall haue,
Our ignorance in particulars we expresse:
Of perfect demonstration, who it gaue
One cleare example? Or since Time began,
What one true forme found out by wit of Man?

25.

Who those characteristicall Ideas
Conceiues, which science[1] of the Godhead be?
But in their stead we raise and mould tropheas,[2]
Formes of opinion, Wit, and Vanity,
Which we call Arts; and fall in loue with these,

---

[1] Here and throughout=knowledge, as in 1 Timothy, vi, 20 "oppositions of *science* falsely so-called": another of the few overlooked words in Mr. W. A. Wright's Bible Hand Book. G.

[2] The transition-form of trophies. But see stanza 46th and Fame and Honour, stanzas 13th and 29th, and elsewhere. G.

'As did Pygmalion with his carvèd tree;[1]
'For which men, all the life they here enioy,
'Still fight, as for the Helens of their Troy.

26.

Hence doe we out of words create us Arts;
Of which the people notwithstanding be
Masters, and without rule doe them impart:
Reason we make an Art; yet none agree
What this true Reason is; nor yet haue powers,
To leuell others' reason vnto ours.

27.

Nature we draw to Art, which then forsakes
To be herselfe, when she with Art combines;
Who in the secrets of her owne wombe makes
The load-stone, Sea, the soules of men, and windes
'Strong instances to put all Arts to schoole,
'And proue the science-monger but a foole.

28.

Nay we doe bring the influence of starres,
Yea God Himselfe euen, vnder moulds of Arts;
Yet all our Arts cannot preuaile so farre,

[1] Rather his 'ivory image'. Cf. Ovid, *Met.* x. 243, &c. G.

As to confirme our eyes, resolue our hearts,
'Whether the heauens doe stand still or moue,
'Were fram'd by Chance, Antipathie, or Loue.

29.

Then what is our high-prais'd Philosophie,
But bookes of poesie, in prose compil'd?
Farre more delightfull than they fruitfull be,
'Witty apparance,[1] Guile that is beguil'd;
Corrupting minds much rather than directing,
The allay[2] of Duty, and our Pride's erecting.

30.

For as among Physitians, what they call
Word-Magike, neuer helpeth the disease,
Which drugges and dyet ought to deale withall,[3]
And by their reall working giue vs ease:
So these Word-sellers haue no power to cure
The passions which corrupted liues endure.

---

[1] =appearance. William Browne has 'apparancie':
"Whose fainèd gesture doe entrap our youth
With an *apparancie* of simple truth."
(Brit. Past. by Hazlitt, Vol. I. p. 77.)
overlooked by Mr. Hazlitt in his glossarial notes. G.

[2] Alloy. G.

[3] = with. So Bacon in "Advancement"—"doth endue the mind *withal*". (as before, p 24) G.

31.

Yet not asham'd these Verbalists still are,
From youth, till age or study dimme their eyes,
To engage the Grammar rules in ciuill warre,
For some small sentence which they patronize;
As if our end liu'd not in reformation,
But verbes or nounes' true sense, or declination.[1]

32.

Musike instructs me which be lyrike moodes:[2]
Let her instruct me rather how to show
No weeping voyce for losse of Fortune's goods.
Geometrie giues measure to the Earth below:
Rather let her instruct me, how to measure
What is enough for need, what fit for pleasure.

---

[1] = decline. So Bacon in "Advancement" and "Essayes", as before. The latter "the *declination* of a monarchy" p (94). It may be noted that these two stanzas having been cleverly adapted and quoted by Mr. Singer as against certain Shakesperean editors and commentators, gave occasion to a very irate controversy, not unworthy of transference to the next edition of the "Quarrels of Authors". See Notes and Queries, second Series, V. pp, 289, 468. G.

[2] Cf. st. 9th. and relative Note, with quotation from Milton. G.

33.

Shee teacheth, how to lose nought in my bounds,
And I would learne with ioy to lose them all:
This artist showes which way to measure rounds,[1]
But I would know how first man's minde did fall,
How great it was, how little now it is,
And what that KNOWLEDGE was which wrought vs this?

34.

What thing a right line is, the learnèd know;
But how auailes that him, who in the right
Of life and manners, doth desire to grow?
What then are all these humane arts and lights?
But seas of errors? in whose depths who sound,
Of Truth finde onely shadowes, and no ground.

35.

Then if our Arts want power to make vs better,
What foole will thinke they can vs wiser make?
Life is the wisdome, Art is but the letter,
Or shell, which oft men for the kernell take;
In moodes and figures moulding vp deceit,
To make each science rather hard, than great.

---

[1] Circles? Cf. Shakespeare "The *round* and top of sovereignty" (Macbeth iv. 1) and "with *rounds* of waxen tapers" ("Merry wives of Windsor iv. 4). G.

36.

And as in grounds, which salt by nature yeeld,
No care can make returne of other graine:
So who with bookes their nature ouer-build,
Lose that in practise, which in Arts they gaine;
That of our Schooles it may be truely said,
Which former times to Athens did vpbraid:

37.

'That many came first wise men to those Schooles;
'Then grew Philosophers, or Wisdome-mongers;
'Next Rhetoricians, and at last grew fooles.[1]
Nay it great honour were to this Booke-hunger,
If our Schools' dreams could make their scholars see
What imperfections in our natures be.

38.

But these vaine Idols[2] of humanity,
As they infect our wits, so doe they staine

---

[1] From my note-book I find this Saying credited to Menedemus by Bp. Jeremy Taylor, as follows: "The young boys that went to Athens, the first year were wise men; the second year, philosophers; the third year, mere orators; and the fourth but plebeians, and understood nothing but their own ignorance." G.

[2] The 'idola' of Bacon's "Instauration". G.

Or binde our inclinations, borne more free,
While the nice Alchymie of this proud veine
Makes some grow blinde, by gazing on the skie;
Others, like whelpes, in wrangling elenchs[1] die.

39.

And in the best, *where science multiplies*,
Man multiplies with it his care of minde:
While in the worst, these swelling harmonies,
Like bellowes, fill vnquiet hearts with winde,
To blow the fame of malice, question, strife,
Both into publike States and priuate life.[2]

40.

Nor is it in the Schooles alone where Arts
Transform themselues to Craft, Knowledge to Sophistry,
Truth into Rhetorike; since this wombe imparts,

---

[1] A term of Logic; = vicious or fallacious arguments. From the Latin *elenchus* through the Greek ἔλεγος and hence our modern abbreviation '*clinch* an argument'. Bacon in his 'Advancement' uses it frequently. *Sub voce* Mr. W. A. Wright in his Glossary to his edition, defines the term a 'syllogism by which the adversary is forced to contradict himself:' See 'Advancement' page 159, l 18, 25: page 160, l 14. G.

[2] See stanza 52nd. G.

Through all the practice of humanity,
Corrupt, sophisticall, chymicall[1] alwayes ;
Which snare the subiect and the king betrayes.

41.

Though there most dangerous, where wit serveth Might,
To shake diuine foundations and humane,
By painting vices and by shadowing right,
Which tincture of *probabile*[2] prophane,
Vnder false colour giuing Truth such rates,
As Power may rule in chiefe through all estates.[3]

42.

For which respects, Learning hath found distaste
In Gouernments, of great and glorious fame ;
In Lacedemon scornèd and disgrac'd
As idle, vaine, effeminate, and lame :
Engins that did vn-man the mindes of men
From action, to seeke glorie in a den.

43.

Yea Rome it selfe, while there in her remain'd

---

[1] = al-chymical? G.

[2] Transition-form of probable. G.

[3] = states, conditions, as in Bacon's "Advancement": (as before pp 13, 23, 43.) G.

That antient, ingenuous austerity,
The Greeke professors from her wals restrain'd,
And with the Turke they still exilèd be:
We finde in God's Law curious arts reprou'd;
Of man's inventions no one Schoole approu'd.

44.

Besides, by name this high Philosophy
Is in the Gospell term'd 'a vaine deceipt';[2]
And caution giuen, by way of prophecy
Against it, as if in the depth and height
Of spirit, the Apostle clearely did foresee
That in the end corrupt the Schoole-men would,
God's true Religion, in a heathen mould:

45.

And not alone make flesh a deity,
But gods of all that fleshly Sense brings forth:
Giue mortall nature immortality,
Yet thinke all but time present nothing worth:
An angel-pride, and in vs much more vaine,
Since what they could not, how should we attaine?

---

[1] Acts xix. 1—19 and cf. 2 Timothy II. 16. G.

[2] Colossians II 8. G.

46.

For if Man's wisedomes, lawes, arts, legends, schooles,
Be built vpon the knowledge of the evill;
And if these trophies be the onely tooles,
Which doe maintaine the kingdome of the diuell;
If all these Babels had the curse of tongues,
So as confusion still to them belongs:

47.

Then can these moulds neuer containe their Maker,
Nor those nice formes and different beings show,
Which figure in His works, truth, wisdome, nature;
The onely obiect for the soule to know:
These Arts, moulds, workes can but expresse the sinne,
Whence by man's follie, his fall did beginne.

48.

Againe, if all man's fleshly organs rest
Vnder that curse, as out of doubt they doe;
If skie, sea, Earth, lye vnder it opprest,
As tainted with that taste of errors too;
In this mortalitie, this strange priuation,
What knowledge stands but sense of declination?

49.

A science neuer scientificall,
A rhapsody of questions controuerted;
In which because men know no truth at all,
To euery purpose it may be conuerted:
Iudge then what grounds this can to other give,
That wauèd[1] euer in it selfe must liue?

50.

Besides, the soule of man, prince of this Earth,
That liuely image of God's truth and might,
If it haue lost the blisse of heauenly birth,
And by transgression dimme[d] that piercing light,
Which from their inward natures, gaue the name
To euery creature, and describ'd the same:[2]

51.

If this be stain'd in essence as in shrine,
Though all were pure, whence she collects, diuides
Good, ill; false, true; things humane or diuine;

---

[1] Query = fluctuating, unstable wavering? Perhaps this elucidates Shakespeare in Coriolanus (ii. 2) "he *waved* indifferently 'twixt doing". G.

[2] Genesis II. 19. G.

Yet *where the Iudge is false, what truth abides?*
False both the obiects, iudge, and method be;
What be those arts then of humanity?

52.

But strange chimera's,[1] borne of mortall Sense;
Opinion's curious moulds, wherein she casts
Elenches,[2] begot by false intelligence
Betweene our Reason's and our Sense's tast:
Binding man's minde with Earth's imposture-line,[3]
For euer looking vp to things diuine:

53.

Whereby, euen as the Truth in euery heart
Refines our fleshly humor and affection;

---

[1] *Sic*: the transition-form, with apostrophe, of the plural of chimera: and thus throughout as, in 'idea's' elsewhere. G.

[2] Cf. stanza 38th and relative note. G.

[3] = the apparent horizon. This is illustrated by Dr. Donne, as pointed out to me by Mr. W. A. Wright, as before:

> ....."but where he rose to day
> He comes no more but with a *cozening line*
> Steals by that point and so is serpentine"

(edn. 1669, p 211). Note that '*for*' in "for euer looking vp" is from, against. G.

That they may easlier serue the better part,
Know, and obey the Wisedome to perfection:
These dreames embody[1] and engrosse the minde,
To make the nobler serve the baser kind.

54.

In lapse to God though thus the World remaines,
Yet doth she with dimme[2] eyes in chaos'd light,[3]
Striue, study, search through all her finite veines,
To be, and know—without God—infinite:
To which end cloysters, cells, Schooles, she erects;
False moulds, that while they fashion, doe infect.

55.

Whence all man's fleshly idols[4] being built,
—As humane Wisedome, Science, Power, and Arts—
Vpon the false foundation of his guilt;
Confusedly doe weaue within our hearts,

---

[1] = en-body, i. e. sensualize. G.

[2] In Archdeacon Hare's copy preserved in Trinity College, Cambridge, this is corrected from 'diuine' into 'dimme' and, as before, I have accepted the correction. G.

[3] = confused, intermingled. Genesis I., 2—3. G.

[4] Cf. stanza 38th and relative note. G.

Their owne aduancement, state, and declination,[1]
As things whose beings are but transmutation.

56.

Subiect not onely therein vnto Time,
And all obstructions of misgouernment;
But in themselves, when they are most sublime,
Like fleshly visions, neuer permanent:
'Rising to fall, falling to rise againe,
'And never can, where they are knowne remaine.

57.

But if they scape the violence of Warre,
—*That actiue instrument of Barbarisme*—
With their own nicenesse[2] they traducèd[3] are,
And like opinion, craftie moulds of schisme;
As founded vpon flatteries of Sense,
Which must with Truth keepe least intelligence.

58.

But in darke successiue Ignorance
Some times lye shadowed, and although not dead,

---

[1] Cf. stanza 31st and relative note. G.

[2] Cf. Shakespeare: Cymbeline iii. 4. G.

[3] = condemned. G.

Yet sleeping, till the turnes of Change or Chance
Doe—in their restlesse chariots garnishèd,
Among the cloudy meteor's made of earth—
Giue them again, to scourge the world, new birth.

59.

Thus, till man end, his vanities goe round,
In credit here, and there discredited;
Striuing to binde, and neuer to be bound,
To gouerne God, and not bee governèd:
Which is the cause his life is thus confused,
In his corruption, by these arts abused.

60.

Here see we then the vainenesse and defect
Of Schooles, Arts, and all else that man doth know:
Yet shall wee straight resolve, that by neglect
Of science, Nature doth the richer grow?
That *Ignorance is the mother of Deuotion*,[1]
Since Schooles giue them that teach this, such promotion?

---

[1] A common-place in the Controversy with Papists—using the name historically—but it seems impossible to trace its first employment. St. Augustine has "Ignorantia *mater admirationis*" (Conf. xiii. 21.). G.

61.

No, no; amongst the worst let her come in,
As Nurse and Mother vnto euery lust;
Since who commit iniustice, often sinne
Because they know not what to each is iust;
Intemperance doth oft our natures winne,
Because what's foule, vndecent, wee thinke best,
And by misprision so grow in the rest.

62.

Man must not therefore rashly science scorne,
'But choose, and read with care; since Learning is
'A bunch of grapes sprvng vp among the thornes
'Where, but by caution, none the harm can misse;
'Nor Art's true riches read to vnderstand,
'But shall, to please his taste, offend his hand.

63.

For as the World by Time still more declines,
Both from the truth and wisedome of Creation:
So at the Truth she more and more repines,
As making hast to her last declination.
Therefore if not to cure,[1] yet to refine
Her stupidnesse, as well as ostentation,

[1] Misprinted 'care', and so continued by Southey. G.

Let vs set straight that industrie againe,
Which else as foolish proves, as it is vaine.

64.

Yet here, before we can direct man's choice,
We must diuide God's children from the rest;
Since these pure soules—who only know His voice—
Haue no art, but obedience, for their test:
A mystery betweene God and the man,
Asking and giuing farre more than we can.

65.

Let vs then respite these, and first behold
The World, with all her instruments, waies, ends;
What keepes proportion, what must be control'd;
Which be her enemies, and which her friends?
That so we best may counsell, or decree
The vanity can neuer wiser bee.

66.

Wherein to guide man's choice to such a mood,
As all the world may iudge a worke of merit;
I wish all curious sciences let blood,
Superfluous purg'd from wantonnesse of spirit:
For though the world be built vpon excesse,
Yet by confusion shee must needs grow lesse:

67.

For man being finite both in wit, time, might,
His dayes in vanitie may be misspent ;
Vse therefore must stand higher than delight,
The actiue hate a fruitlesse instrument :
So must the World those busie idle fooles,
That serve no other market than the Schooles.

68.

Againe, the actiue, necessarie arts,
Ought to be briefe in bookes, in practise long ;
Short precepts may extend to many parts ;
The practice must be large, or not be strong.
And *as by artelesse*[1] *guides, States euer waine :*
So doe they where these vselesse dreamers reigne.

69.

For if these two be in one ballance weigh'd,
The artlesse vse beares down the vselesse art ;
With mad men, else how is the madd'st obey'd,
But by degrees of rage in actiue hearts ?

---

[1] = Unskilful : and so st. 69th, line 2nd. Herrick uses it in his famous "Letanie" :

"When the *artlesse* doctor sees
No one hope but of his fees."

(Hazlitt's Herrick p 372) G.

While Contemplation doth the world distract,
With vaine idea's,[1] which it cannot act.

70.

And in this thinking vndigested notion,
Transformes all beings into atomi;
Dissolues, builds not; nor rests, nor gets by motion;
Heads being lesse than wombes of vanity:
Which visions make all humane arts thus tedious,
Intricate, vaine, endlesse, as they proue to vs.

71.

The World should therefore her instructions draw
Backe vnto life and actions, whence they came;
That practice, which gaue being, might giue law,
To make them short, cleare, fruitfull vnto man;
As God made all for vse; euen so must she,
By chance and vse, vphold her mystery.

72.

'Besides, where Learning, like a Caspian Sea,
'Hath hitherto receiu'd all little brookes,

[1] The transition-form, with apostrophe, as before, in chimera's: but cf. stanza 115 and 116. G.

'Deuour'd their sweetnesse, borne their names
away,
'And in her greenesse hid their chrystall lookes;
'Let her turne Ocean now, and giue backe more
'To those cleare springs, than she receiu'd be-
fore.

73.

Let her that gather'd rules emperiall,
Out of particular experiments,
And made meere[1] contemplation of them all,
Apply them now to speciall intents;
That she and mutuall Action, may maintaine
Themselues, by taking, what they giue againe.

74.

And where the progresse was to finde the cause,
First by effects out, now her regresse should
Forme Art directly vnder Nature's lawes;
And all effects so in their causes mould:
As fraile man liuely without schoole of smart,[2]
Might see successes comming in an Art.

---

[1] = Absolute. So Shakespeare:
"I have engaged myself to a dear friend,
Engaged my friend to a *meere* enemy."
(Merchant of Venice iii. 2). So too Bacon "Essayes" as before. G.

[2] Smart = Pain. G.

75.

For Sciences from Nature should be drawne,
As Arts from practise, neuer out of bookes;
Whose rules are onely left with Time in pawne,
To show how in them vse, and Nature lookes,
Out of which light, they that Arts first began,
Pierc'd further than succeeding ages can.

76.

Since how should water rise aboue her fountaine?
Or spirits rule-bound see beyond that light?
So as if bookes be man's Parnassus mountaine,
Within them no Arts can be infinite;
Nor any multiply himselfe to more,
But still grow lesse than he that went before.

77.

Againe, art should not like a curtizan
Change habits, dressing graces euery day;
But of her termes one stable counterpane[1]
Still keepe, to shun ambiguous allay;[2]
That youth in definitions once receiu'd,
—As in kings standards—might not be deceiu'd.

---

[1] Counterpart: a legal term meaning one of two deeds or indentures. See our edition of Dr. Sibbes's works for his "*Counterpane* of a Christian's Charter." G.

[2] Alloy, as before. G.

78.

To which true end, in euery Art there should
One or two Authors be selected out,
To cast the learners in a constant mould;
Who if not falsely, yet else go about,
And as the babes by many nurses, doe
Oft change conditions, and complexions[1] too.

79.

The like surueyes, that spirit of Gouernment,
Which moulds and tempers all these seruing Arts,
Should take, in choosing out fit instruments
To iudge men's inclinations and their parts;
That Bookes, Arts, Natures, may well fitted be,
To hold vp this World's curious mystery.

80.

First dealing with her chiefe commanding Art,
The outward Churches, which their ensignes beare

---

[1] The constitution both of mind and body: Bacon's "Advancement" pp 12, 162. Hence it denotes a natural tendency or inclination. Comp. Shakespeare, Measure for Measure, iii, i, 24:

'Thou art not certain
For thy *complexion* shifts to strange effects
After the moon'. (Mr. W. A. Wright, as before.) G.

So mixt with power and craft in euery part,
As any shape but Truth, may enter there:
All whose hypocrisies, thus built on passion,
Can yet nor being giue, nor constant fashion.

81.

For though the words she vse, seeme leuels[1] true
And strong, to show the crookednesse of Error;
Yet in the inward man there's nothing new,
But maskèd euill, which still addeth terror,
Helping the vanity to buy or sell,
And rests as seldome as it labours well.

82.

Besides their Schoolemens' sleepy speculation,
'Dreaming to comprehend the Deity
'In humane Reason's finite eleuation;
While they make Sense seat of Eternity,
Must bury Faith, whose proper obiects are
God's mysteries: aboue our Reason farre.

83.

Besides, these nymphs of Nemesis still worke
Nets of opinion, to entangle spirits;
And in the shadow of the Godhead lurke,

[1] See Vol I., stanza 223, line 4, and relative note. G.

Building a Babel vpon faithlesse merits;
Whence forme and matter neuer can agree,
To make one Church of Christianitie.

85.

The Ancient Church which did succeed that light,
In which the Iewes' high-priest-hood iustly fell,
More faithfully endeauour'd to vnite,
And thereby neerer came to doing well;
Neuer reuealing curious mysteries,
Vnlesse enforc'd by man's impieties.

86.

And when that disobedience needs would deale
With hidden knowledge, to prophane her Maker;
Or vnder questions contradiction steale,
Then wisely vndertakes this vndertaker,
With powerfull Councels, that made Error mute;
Not arguments, which stille maintaine dispute.

87.

So were it to be wish'd, each kingdome would
Within her proper soueraignity,
Seditions, Schismes, and strange opinions mould
By Synods, to a setled vnity;
Such, as though Error priuately did harme,
Yet publike Schismes might not so freely swarme.

88.

For though the World and Man can neuer frame
These outward moulds to cast God's chosen in;
Nor giue His Spirit where they giue His Name;
That power being neuer granted to the sinne :[1]
Yet in the world those orders prosper best,
Which from the Word in seeming, varie least.

89.

Since therefore she brookes[2] not Diuinity,
But Superstition, Heresie, Schisme, Rites,
Traditions, Legends, and Hypocrisie;
Let her yet forme those visions in the light,
To represent the Truth she doth despise;
And, by that likenesse, prosper in her lies.

90.[3]

To which end let her raise the discipline,
And practise of repentance, piety, loue;

---

[1] = sinner. Here used for rhyme's sake. G.

[2] = digest. So Shakespeare, "cannot *brook* competitors in love", (Titus Andronicus ii, 1) and "insolence can *brook* to be commanded," (Coriolanus i, 1) and frequently. G.

[3] Mis-numbered '89' and the error continued until corrected in '137'. G.

To image forth those homages diuine,
Which euen by showes, draw honour from aboue ;
Embracing Wisdome, though she hate the good,
Since Power thus vayl'd is hardly vnderstood.

91.

Lawes be her next chiefe arts and instruments,
Of which the onely best deriuèd be,
Out of those tenne words[1] in God's Testaments,
Where conscience is the base of policie ;
But in the world a larger scope they take,
And cure no more wounds than perchance they make.

92.

They being there meere[2] children of disease,
Not form'd at once by that All-seeing Might,
But rather as Opinion's markets please,
Whose diuerse spirits in Time's present light,
'Will yet teach kings to order and reduce,
'Those abstract rules of truth, to rules of vse.

[1] The Ten Commandments. So of the Sayings of the Lord on the Cross, 'the seven words'. It is used by Shakespeare and Bacon as = motto. For the former see Pericles ii. 2. 21 : for the latter "Advancement" as before (p 98). G.

[2] See stanza 73rd and relative note. G.

93.

Therefore as shadowes of those laws diuine,
They must assist Church-censure, punish Error,
Since when, from order, Nature would decline,
There is no other natiue cure but terror;
By discipline, to keepe the doctrine free,
That Faith and Power still relatiues may be.

94.

Let this faire hand-maid then the Church attend,
And to the wounds of conscience adde her paines,
That priuate hearts may vnto publike ends
Still gouern'd be, by Order's easie raines;[1]
And by effect, make manifest the cause
Of happy States, to be religious lawes.

95.

Their second noble office is, to keepe
Mankinde vpright in trafficke of his owne,
That fearelesse each may in his cottage sleepe,
Secur'd that right shall not be ouerthrowne;
Persons indifferent, reall arts in prise,
And in no other priuiledge made wise.

---

[1] = reins, as in stanza 9th of 'Warres'. G.

96.

Lastly, as linkes betwixt mankinde and kings,
Lawes safely must protect obedience,
Vnder those soueraigne, all embracing wings,
Which from beneath expect a reuerence:
That like the Ocean, with her little springs,
We for our sweet may feele the salt of kings.

97.

Physicke, with her faire friend Philosophie,
Come next in ranke, as well as reputation;
Whose proper subiect is Mortalitie:
Which cannot reach that principall Creation,
Mixtures of nature, curious mystery,
Of timelesse time, or bodie's transmutation;
Nor comprehend the infinite degrees
Of qualities, and their strange operation;
'Whence both, vpon the second causes grounded,
'Must[1] iustly by the first cause, be confounded.

98.

Therefore, let these which decke this house of clay,
And by excesse of man's corruption gaine,
Know probabilitie is all they may:

[1] Misprinted 'most', and left uncorrected by Southey and other editors. G.

For to demonstrate they cannot attaine:
Let labour, rest, and dyet be their way
Man's natiue heat and moisture to maintaine,
As health's true base, and in disease proceed;
'Rather by what they *know* than what they *read*.

99.

Next after comes that politicke philosophie,
Whose proper obiects, forme and matters are;
In which she oft corrupts her mystery,
By grounding Order's offices too farre
'On precepts of the heathen, humours of kings,
Customes of men, and Time's vnconstant wings.

100.

Besides, what can be certaine in those arts,
Which cannot yeeld a generall proposition,
To force their bodies out of natiue parts?
But like things of mechanicall condition,
Must borrow that therewith they doe conclude,
And so not perfect nature, but delude.

101.

Redresse of which cannot come from below,
But from that orbe, where power exalted raignes;
To order, iudge, to governe, and bestow

Sense, strength, and nourishment, through all the veines,
That equall limbes each other may supply,
To serue the trophies of Authority.

102.

Once in an age let Gouernment then please
The course of these traditions, with their birth ;
And bring them backe vnto their infant dayes,
To keepe her owne soueraignty on Earth ;
Else viper-like, their parents they deuoure :
For all Power's children easily couet power.

103.

Now for their instruments all following Arts,
Which, in the trafficke of humanity,
Afford not matter, but limme out the parts
And formes of speaking with authority :
'I say, who too long in their cobwebs lurks,
'Doth like him that buyes tooles, but neuer works.

104.

For whosoeuer markes the good, or euill,
As they stand fixèd in the heart of man :
—The one of God, the other of the deuill—
Feele, out of things, men words still fashion can :

'So that from life since liuely words proceed,
'What other Grammar doe our natures need?

105.

Logike comes next, who with the tyrrany
Of subtile rules, distinctions, termes, and notions,
Confounds of reall truth the harmony,
Distracts the iudgement, multiplies commotion
In memory, man's wit, imagination,
To dimme the cleare light of his own creation.

106.

Hence striue the Schooles, by first and second kinds
Of substances, by essence and existence;
That Trine[1] and yet Vnitednesse diuine
To comprehend and image to the sense;
As doe the misled superstitious minds,
By this one rule or axiom taken thence;
Looke 'where the whole is, there the parts must be,'
Thinke they demonstrate Christ's ubiquity.[2]

---

[1] Cf. our Phineas Fletcher, Vol. IV., 57.

[2] The reference is to Transubstantiation. G.

107.

The wise reformers therefore of this Art,
Must cut off termes, distinctions, axioms, lawes,
Such as depend either in whole or part,
Vpon this stainèd sense of words or sawes :[1]
Onely admitting precepts of such kinde,
As without words may be conceiu'd in minde.

108.

Rhetorike, to this a sister and a twinne,
Is grown a Siren in the formes of pleading,
'Captiuing reason, with the painted skinne
'Of many words ; with empty sounds misleading
'Vs to false ends, by these false forms' abuse,
'Bring neuer forth that truth whose name they vse.

109.

Besides, this art, where scarcity of words
Forc'd her, at first, to metaphorike wings,
Because no language in the Earth affords
Sufficient characters to expresse all things ;

---

[1] Sayings or speeches. So Shakespeare 'all *saws* of books, all forms." (Hamlet I., 5.) G.

'Yet since, she playes the wanton with this need,
'And staines the matrone with the harlot's weed.

110.

Whereas those words in euery tongue are best,
Which doe most properly express the thought;
'For as of pictures, which should manifest
'The life, we say not that is fineliest wrought,
'Which fairest simply showes, but faire and like:
'So *words must sparkes be of those fires they strike.*

111.

For the true art of Eloquence indeed,
Is not this craft of words, but formes of speech,
Such as from liuing wisdomes doe proceed;
Whose ends are not to flatter or beseech,
Insinuate or perswade, but to declare
What things in Nature, good or evil are.

112.

Poesie and Musicke, arts of recreation,
Succeed, esteem'd as idle men's profession;

Because their scope, being meerely contentation,[1]
Can moue, but not remoue, or make impression
Really either to enrich the Wit,
Or, which is lesse, to mend our states by it.

113.

This makes the solid iudgements giue them place,
'Onely as pleasing sauce to dainty food';[2]
Fine foyles for iewels, or enammel's grace,
Cast vpon things, which in themselues are good:
Since *if the matter be in nature vile,*
How can it be made pretious by a stile?

---

[1] Contentment. So Bacon in "Advancement", as before (p. 13), "great applause and *contentation*". G.

[2] Plato in his 'Republic' so pronounces on "poesie and musicke": (Book iii., p. 404 Stephen's pagination): but the reference may be to Plutarch's Περι Μουσικῆς: Moralia Tom v. pars ii., 1131 (edn. Wyttenbach), and again De Liberis Educandis in the Essay, Quomodo Adolescens poetas audire debeat? (Vol. I., pars. i., 14). Here 'poesie' is spoken of much in the same way as *supra* (Dr. C. T. Ramage, to me). Dr. Hannah of Trinity College, Glenalmond, N.B., suggests that the allusion may have come *e contra* from the *Ars Poetica*, (line 374 &c.) condemning bad poetry and music, like bad sauces, which we would rather dispense with altogether than not have good. G.

114.

Yet in this life, both these play noble parts;
The one, to outward Church-rites if applied,
Helps to moue thoughts, while God may touch the hearts
With goodnesse, wherein He is magnified:
And if to Mars we dedicate this art,
It raiseth passions, which enlarge the minde,
And keepes down passions of the baser kinde.

115.

The other twinne, if to describe or praise,
Goodnesse or God, she her ideas frame,
And like a Maker, her creations raise,
On lines of truth, it beautifies the same,
And while it seemeth onely but to please,
Teacheth vs order vnder Pleasure's name,
'Which in a glasse, shows Nature how to fashion
'Her selfe againe, by ballancing of passion.

116.

Let therefore humane Wisedome vse both these,
As things not pretious in their proper kind;
The one a harmony to moue and please;
'If studied for it selfe, disease of mind:

The next—like Nature—doth idea's raise,
Teaches and makes; but hath no power to binde:
Both, ornaments to life and other Arts,
Whiles they doe serve and not possesse our hearts.

117.

The grace and disgrace of this following traine,
Arithmetike, Geometrie, Astronomy,
Rests in the artisan's industrie or veine,
Not in the whole, the parts or symmetrie:
Which being onely number, measure, time;
All following Nature, help her to refine.

118.

And of these Arts it may be said againe,
That since their theoricke[1] is infinite,
'Of infinite there can no arts remaine:
'Besides, they stand by curtesie, not right;
'Who must their principles as granted craue,
'Or else acknowledge they no being haue.

119.

Their theoricke then must not waine their vse,
But by a practise in materiall things,

---

[1] Theory: and so stanza 119th, line 1st. G.

Rather awake that dreaming vaine abuse
Of lines, without breadth ; without feathers, wings :
So that their boundlessenesse may bounded be,
In workes, and arts of our Humanity.

120.

But for the most part those professors are,
So melted and transported into these ;
And with the abstract swallowed up so farre
As they lose trafficke, comfort, vse, and ease :
And are, like treasures which strange spirits guarded,[1]
Neither to be enioy'd, nor yet discarded.

121.

Then must the reformation of them be,
By carrying on the vigor of them all,
Through each profession of Humanity,
Military, and mysteries mechanicall :
Whereby their abstract formes yet atomis'd,[2]
May be embodied, and by doing pris'd.

---

[1] As in legends of the Hesperides onward. G.

[2] Cudworth in his Intellectual System has "They did *atomize* but not atheise" and "they *atomize* and also theologize" (i. 54, 74 : edition 1845.) G.

122.

As for example, Buildings of all kinds ;
Ships, houses, halls, for humane policy ;
Camps, bulwarkes, forts, all instruments of Warre ;
Surueying, nauigation, husbandry,
Trafficke, exchange, accompts, and all such other,
'As, like good children, do aduance their mother.

123.

For thus, these Arts passe, whence they came, to life,
Circle not round in selfe-imagination,
Begetting lines upon an abstract wife,
As children borne for idle contemplation ;
'But in the practise of man's wisedome giue,
'Meanes, for the World's inhabitants to liue.

124.

Lastly, the vse of all vnlawfull Arts
Is maine abuse ; whose acts and contemplation,
Equally founded vpon crasèd[1] parts,
Are onely to be cur'd by extirpation :

[1] Crushed, weakened = crazed. G.

The rule being true, that *what at first is ill,*
Grow worse by vse, or by refining will.

125.

'Now as the bullion, which in all Estates,
'The standard beares of soueraignity;
'Although allaid[1] by characters or rates
'Moulded in wisedome or necessitie,
'Gets credit by the stampe, aboue his worth,
'To buy or sell, bring home or carry forth:

126.

Eu'n so, in these corrupted moulds of Art,
Which while they doe conforme, reforme vs not;
If all the false infections they impart
Be shadowed thus, thus formally be wrought;
Though *what works goodnesse onely makes men wise;*
Yet Power thus mask'd may finely tyrannize.

127.

And let this serue to make all people see,
The vanity is crafty, but not wise;
Chance or occasion, her prosperitie,

[1] Alloyed or mixed. G.

And but aduantage in her head, no eyes :
Truth is no counsellor to assist the euill ;
And in his owne who wiser than the deuill ?

128.

In which corrupt confusion let vs leaue
The vanity, with her sophistications ;
Deceiu'd by that wherewith she would deceiue,
Paying and paid, with vaine imaginations ;
Changing, corrupting, trading hope and feare,
Instead of vertues which she cannot beare.

129.

And so returne to those pure, humble creatures,
Who if they haue a latitude in any,
Of all these vaine, traducing, humane features,
Where, out of one root doe proceed so many ;
They must be sparing, few, and onely such,
As helpe obedience, stirre not pride too much :

130.

For in the world, not of it, since they be ;
Like passengers, their ends must be to take
Onely those blessings of mortality,
Which He that made all, fashion'd for their sake :
Not fixing loue, hope, sorrow, care, or feare,
On mortall blossoms, which must dye to beare.

131.

With many linkes, an equall glorious chaine
Of hopes eternall, those pure[1] people frame;
Yet but one forme and metall it containes,
Reason and passion, being there the same:
'Which wel-linck't chaine they fixe vnto the sky,
Not to draw heauen downe, but earth vp by.[2]

132.

Their arts, laws, wisedome, acts, ends, honors being
All stamp'd and moulded in th' Eternall breast;

---

[1] Southey misprints 'poor'. G.

[2] See Bacon's "Advancement" as before, pp 10 and 109: the reference is to Homer, Iliad, viii. 19. and Mr. Wright also gives Plato, Theæt, i. 153 c. Bacon's words are, "the allegory of the poets, he will easily believe, that the highest link of nature's chain need be tied to the foot of Jupiter's chair": and "The heathen themselves conclude as much in that excellent and divine fable of the golden chain: that men and gods were not able to draw Jupiter down to the earth: but contrariwise Jupiter was able to draw them up to heaven." So Sir John Davies in "Nosce Teipsum" (§ 8.) and many contemporaries in verse and prose. G.

Beyond which truth, what can be worth their
seeing,
That as false wisedomes all things else detest?
Wherby their workes are rather great than
many,
More than to know and doe they haue not any.

133.

For Earth and earthynesse it is alone,
Which enuies, strifes,[1] hates, or is malecontent;
Which meteors vanish must from this cleare zone,
Where each thought is on his Creator bent;
And where both kings and people should aspire,
To fix all other motions of desire.

134.

Hence haue they latitudes, wherein they may
Study sea, skie, ayre, Earth, as they enioy them:
Contemplate the creation, state, decay
Of mortall things, in them that misimploy them:
'Preserue the body to obey the minde,
'Abhorre the error, yet loue humane kinde.[2]

---

[1] = strives. G.

[2] Cf. Sir John Beaumont Bart., (*filius*) poem to the memory of Ben Jonson in our Poems of Sir John Beaumont, Bart. (p 326)

"So he observed the like decorum, where
He whipt the vices, and yet spar'd the men." G.

135.

Salomon knew Nature both in herbes, plants, beasts;
Vs'd them for health, for honour, pleasure, gaine;
'Yet, that abundance few crownes wel digest,
Let his example, and his booke maintaine:
Kings, who haue trauail'd through the Vanity,
Can best describe vs what her visions be.

136.

For we in such kings—as cleare mirrors—see,
And reade the heauenly glory of the good;
All other Arts, which borne of euill bee,
By these are neither taught nor vnderstood,
Who, in the wombe of God's true Church, their mother
Learne they that know Him well, must know no other.

137.

Which God this people worship in their king
And through obedience trauaile to perfection;
Studying their wills vnder His will to bring,
Yeeld trust and honour both, to His direction:
'And when they doe from His example swarue[1],
'Beare witnesse to themselues they ill deserue.

[1] A noticeable spelling as our 'swerve' would better have suited the rhyme. G.

138.

Since goodnesse, wisedome, truth, then ioyn'd in one,
Shew kings and people, what the glories be
Of mutuall duties, to make up a throne,
And weaue protection in humility:
Where else to rockes when men doe fasten chaines,
Their labors onely draw themselves to paines.

139.

Now, if this wisedome onely can be found
By seeking God, euen in the faith He giues;
If Earth, heauen, sea, starres, creatures be the bound,
Wherein reueal'd His power, and wisedome, liues;
If true obedience be the way to this,
And onely who growes better, wiser is:

140.

Then let not curious, silly flesh conceive
It selfe more rich, or happy when it knowes
These words of Art, which men—as shells—must cleave,
Before the life's true wisedome they disclose;

Nor when they know, to teach they know not what,
But when their doings men may wonder at.

141.

For onely that man vnderstands indeed,
And well remembers, which he well can doe;
The *laws liue onely where the Law doth breed*
Obedience to the workes it binds vs to:
And as the life of Wisedome hath exprest:
If this you know, then doe it and be blest.[1]

142.

Againe, the vse of Knowledge is not strife,
To contradict, and criticall become,
As well in bookes, as practise of our life:
Which yeelds dissoluing, not a building doome;[2]
A cobweb's worke, the thinnest fruit of wit,
Like atomi, things reall seem to it.

143.

But as to warre, the error, is one end,
So is her worthiest, to maintaine the right;

---

[1] Cf. John xiii.. 17. G.

[2] = dome and doom, judgment, as elsewhere. See Glossary-index. G.

Not to make question, cavill or contend,
Dazell the Earth with visions infinite;
But nurse the World with charitable food,
Which none can doe that are not wise and good.

144.

The chiefe vse then in man of that he knowes,
Is his paines-taking for the good of all;
Not fleshly weeping for our owne made woes,
Not laughing from a melancholy gall,
Not hating from a soule that ouerflowes
With bitternesse, breath'd out from inward thrall:
'But sweetly rather to ease, loose, or binde,
'As needs requires, this fraile fall'n humane kinde.

145.

Yet some seeke knowledge meerely to be knowne,
And idle curiositie that is;
Some but to sell not freely to bestow;
These gaine and spend both time and wealth amisse,
Embasing arts, by basely deeming so;
Some to build others, which is charity;
And these to build themselues, who wise men be.

146.

And to conclude, whether we would erect
Ourselves or others by this choice of arts;
Our chiefe endeauour must be to effect,
A sound foundation, not on sandy parts
Of light opinion, selfenesse, words of men,
But that sure rocke of truth, God's Word, or penne.

147.

Next that we doe not ouerbuild our states,
In searching secrets of the Deity,
Obscurities of Nature, casualtie of fates;
But measure first our own humanity,
Then on our gifts impose an equall rate,
And so seeke wisdome with sobriety:
'Not curious what our fellowes ought to doe,
'But what our owne creation bindes vs to.

148.

Lastly, we must not to the world erect
Theaters, nor plant our Paradise in dust,
Nor build up Babels for the diuel's elect;
Make temples of our hearts to God we must;
And then, *as Godlesse wisdomes, follies be,*
So are His heights our true philosophie.

149.

With which faire cautions, man may well professe
To studie God, Whom he is borne to serve:
Nature, t' admire the greater in the lesse;
Time, but to learne; our selues we may obserue,
To humble vs: others, to exercise
Our loue and patience, wherein duty lies.

150.

Lastly, the truth and good to loue, and doe them,
The error, onely to destroy and shunne it;
Our hearts in generall will lead vs to them,
When gifts of grace and faith haue once begun it.
'For without these, the minde of man growes numbe,
'The body darknesse, to the soule a tombe.

151.

Thus are true learnings in the humble heart,
A spirituall worke, raising God's image, rased
By our transgression; a well-framèd art,
At which the World and Error stand amazed;
A light diuine, where man sees ioy and smart
Immortall, in this mortall body blazed;[1]

[1] Blazoned. Cf. our Phineas Fletcher, Vol. II. 313: III. 26, and IV. 42, 411. G.

A wisdome, which the Wisdome vs assureth
With her's euen to the sight of God, endureth.

152.

Hard characters—I grant—to flesh and blood,
Which in the first perfection of creation
Freely resign'd the state of being good,
To know the euill, where it found priuation ;
And lost her being, ere she vnderstood
Depth of this fall, paine of regeneration :
'By which she yet must raise herselfe againe,
'Ere she can iudge ALL OTHER KNOWLEDGE VAINE.

[1] Owing to a mis-numbering of the stanzas in the folio of 1633 our text shows (apparently) a stanza additional. G.

An Inqvisition vpon Fame and Honovr.

II.

An Inqvisition
upon
Fame and Honovr.

1.

WHAT are men's liues but labyrinths of error,
Shops of deceit, and seas of misery?
Yet Death yeelds so small comfort, so much terror;
Gaine, Honour, Pleasure, such illusions be;
As though against life, each man whet his wit,
Yet all men's hearts and sense, take part with it.

2.

Of which three baytes, yet Honour seemes the chiefe,
'And is vnto the world, like goodly weather,
'Which giues the spirits life, the thoughts reliefe,

'Delight and trauell reconciles together:
So as the learn'd, and great, no more admire it,
Than euen the silly artisans aspire it.

3.

This made the four rare masters, which begun
Faire Artemysia's husband's dainty tombe,[1]
When death tooke her, before their worke was done,
And so bereft them of all hopes to come;
That they would yet their own work perfect make,
Euen for their worke's, and their selfe-glorie's sake.

4.

Among the Worthies, Hercules is noted,
For fame, to haue neglected gaine and pleasure;
Cleombrotus,[2] to have beene so deuoted,
To pease[3] his deeds, by her nice weights and measure,
As he that to his state, made his life thrall,
Yet to saue both, would not let Honour fall.

---

[1] Mausolus, and hence mausoleum. Cf. Suidas. Harpocr. s. v. Ἀρτεμισία and Μαύσωλος. G.

[2] Probably Cleombrotus I. 23rd king of Sparta: but if so, too favorably regarded above. G.

[3] = poise. G.

5.

Which great desire, hatch'd vp in these vast spirits,
Liues as a relicke of man's discreation ;[1]
When he affected to be iudge of merits ;
Or eccho, which giues all sounds moderation :
'An image too sublime for thrones to beare,
'Who all what they command not, euer feare.

6.

What was it then, made Aristotle raise
These imbound spirits to so high a rate ?
Call them ingenious,[2] ciuill, worthy praise ?
The answer's plaine, that neuer any State
Could rise or stand, without this thirst of glory,
Of noble workes, as well the mould as story.

7.

For else, what Gouernor would spend his dayes,
In enuious trauell, for the publike good ?
Who would in bookes, search after dead men's wayes ?

---

[1] Perhaps somewhat uncouth, but a word worthy revival to express the change consequent on the supreme Bible-fact of the Fall. G.

[2] Ingenuous. G.

Or in the Warre what Souldier lose his blood?
Liu'd not this FAME in clouds, kept as a crowne;
'Both for the sword, the scepter, and the gowne.

8.

It therefore much concernes each publike State,
To hoyse these costlesse sayles vp to the skye;
'For it is held a symptome of ill fate,
'When crownes doe let this thirst of glory dye;
Which doth enlarge States, by enlarging hearts,
And out of deedes teach Schooles to fashion Arts.

9.

Thus see we, both the force, and vse of Fame;
How States and men haue honour by her stile,
And ecchoes that enuiron Order's frame,
Which Disproportion waiteth to beguile.
Fame walls in truth and cherisheth her end,
Knowes neither why, nor how, yet is her friend.

10.

For in the World's corrupted trafficke here,
Goodnesse puts onely tincture[1] on our gall,

---

[1] A Shakesperean word *e. g.* 'if you can bring *tincture*': (Winter's Tale, iii. 2.) and "press for *tinctures*, stains." (Julius Cæsar ii. 2). Cf. Dr. Macdonald's 'Antiphon' (p 124) on this word as used by Dr. Donne. 'Tincture'

The light of Truth, doth but in clouds appeare,
Hardly discern'd and not obey'd at all:
No man yeelds glory vnto Him that makes him,
For if he doe, he sees the world forsakes him.

11.

Now in this twilight of deliberation,
Where man is darke, because he will not see:
Must he not trust to his selfe-constellation?
Or else grow confident, he cannot be?
Assuming this, hee makes himselfe his end,
And what he vnderstands, that takes to friend.

12.

In which strange oddes, betweene the Earth and skie,
Examine but the state of euery heart;
Flesh feeles and feares strong inequality;
'Horrors of sinne, cannot be free'd by art:
Humours are man's religion, power his lawes,
His wit confusion, and his will the cause.

13.

Nor is it thus, with man himselfe alone,

---

was supposed to turn the basest metal into gold. *Supra* it means a golden covering, as of a pill in medicine. G.

His theaters and trophies, are not free,
I mean all States, all gouernments, all thrones,
That haue no basis, but [t]his policy;
'They all alike feele dissolution ready,
'Their owne subsistence failing and vnsteady.

14.

Rebellion in the members to the head,
Aduantage in the head, to keepe them vnder,
The sweet consent of sympathie quite dead,
Selfenesse euen apt to teare it selfe asunder:
'All gouernments, like man himselfe within,
'Being restlesse compositions of the sinne.

15.

So as in this estate of man's defection,
Confus'd amongst the good and ill he goes;
Both gathers and distributeth infection,
Chuseth and changeth, builds and ouerthrows;
For truth and goodnesse, hauing left his heart,
He and his idols, are but words of Art.

16.

Among which number, men must reckon Fame,
Wit, superstition, learning, lawes that binde,
Without our Maker, this world's crasèd frame:

All which constraine, but not instruct the minde;
Gouerne the euil's part with her confusion,
Which haue no throne or being, but delusion.

17.

Then to cast faith on Fame, or these foundations,
Or not to thinke, as all these nothing were,
So backe to nothing, they shall haue gradation[s],
Since Time must ruine all what[1] she did beare:
Were not to know these drams of mortall seed,
'In curing one, stilll more diseases breed.

18.

And yet to part this World's declining frame,
And let some pillars stand while others fall,
I meane make vertues bodies vnto Fame,
That be indeed hypocrisies of Hell;
And smother Fame againe with Vertue's name,
Must needs exile all hope of doing well:
And humane wisdome with it selfe o'rethrown.
God being vnbeleeuèd or vnknowne.

19.

For to be good the World finds it too hard,
And to be nothing to subsistence is

[1] The usage of the interrogative for the relative here is a curious anticipation of a common modern vulgarism. G.

A fatall, and unnaturing[1] award,
So as betweene perfection and vnblisse,
Man, out of man, will make himselfe a frame,
Seekes outward helpe, and borrowes that of Fame.

20.

Yet doth there rise from abstract contemplation,
A gilt or painted image, in the braine,
Of humane vertues Fame's disestimation,
Which, like an Art, our natures so restraine:[2]
'As while the pride of action wee suppresse,
Man growes no better, and yet States grow lesse;

21.

Hence they that by their words would gods become,
With pride of thought depraue[3] the pride of deeds

---

[1] = dis or de-naturing? Shakespeare has 'disnature' (Lear i. 4) "*disnatured* torment. G.

[2] An 's' in the folio of 1633 here has got misplaced at end of 'restraine' instead of 'nature:' corrected. G.

[3] Cf. our Sibbes' Glossary, *sub voce*, for a historically important use of this word = depreciate or disparage: and see st. 48. Bacon uses it in his "Essayes", as before, "let him do it without *depraving* or disabling the better deserver": (p 202) and in his "Advancement", as before, pp 27, 37. G.

Vpon the actiue cast a heauy doome,
And marre weake strengths to multiply strong weeds:
'While they conclude Fame's trumpet, voice, and pen,
'More fit for crafty States, than worthy men.

22.

For Fame they still oppose euen from those grounds,
That proue as truely all things else as vaine,
They giue their vertues onely humane bounds,
And without God subuert to build againe
Refin'd ideas, more than flesh can beare;
All foule within, yet speake as God were there.

23.

Man's power to make himselfe good, they maintaine,
Conclude that Fate is gouern'd by the wise;
Affections they supplant and not restraine;
Within our selues, they seat felicities;
'With things as vaine, they vanities beat downe,
'And by selfe-ruine, seeke a Sampson's crowne:[1]

[1] See Judges xvi. 30, and Cf. Hebrews xi. 32. G.

24.

Glory's dispraise being thus with glory tainted,
Doth not as goodnesse, but as euils doe
Shine, by informing others' beauties painted,
Where bashful Truth vayles neighbour's errors too;
All humane pride is built on this foundation,
And Art on Art, by this seekes estimation.

25.

Without his God, man thus must wander euer,
See moates in others, in himselfe no beames,[1]
'Ill ruines Good, and Ill erecteth neuer:
'Like drowning torrents not transporting streames.
The vanity from nothing hath her being,
And makes that essence good, by disagreeing.

26.

Yet from these grounds, if Fame we ouerthrow,
We lose man's eccho, both of wrong and right;
Leaue good and ill, indifferent here below,
For humane darknesse, lacking humane light,

[1] Cf. St. Matthew vii 3—5. See Mr. W. A. Wright's Bible Word-Book under 'mote': 'beam' is one of a very few over-looked in this admirable work. G.

Will easily cancell Nature's feare of shame;
Which workes but by intelligence with Fame.

27.

And cancell this before God's truth be knowne,
Or knowne, but not beleeuèd and obeyed;
What seeming good rests in us of our owne?
How is Corruption from corrupting staid?
The chaine of vertues, which the flesh doth boast,
Being since our fall, but names of natures lost.

28.

In humane commerce then, let Fame remaine,
An outward mirrour of the inward mind:
That what man yeelds, he may receiue againe,
And his ill doing by ill hearing finde:
For then, though power erre, though lawes be lame,
And conscience dead, yet Ill auoyds not shame.

29.

But let vs leaue these stormy orbs of passion,
Where humours onely ballance one another,
Making our trophies of a mortall fashion,
And vanity, of euery act the mother;

For *inward peace, being neuer wrought by Fame,*
Proves man's worth is no nature, but a name.

30.

Therefore let this cleare streame, beare down together
Fame, and Philosophic her slie opposer;
As hauing nothing of their owne in either,
Worthy to make each by the other loser:
Since if by Christian rules their depths be taken,
The body and the shadow both are shaken.

31.

For where the father of Philosophie,
Vpon the common vertues, but aboue,
Doth raise and build his magnanimity:
A greatnesse not with little fame in loue,
Hard to finde out, as goodnesse is with vs,
And without goodnesse, meere ridiculous.

32.

Let Truth examine where this vertue liues,
And hold it vaine, if not produc'd in act;
'Man is corrupt, and no perfection giues,
'What euer in him others' praise enact:
'So as if fame be vnto goodnesse due;
'It onely can in God, be great and true:

33.

For man's chiefe vertue, is Humilitie,
True knowledge of his wants, his height of merit;
This pride of minde, this magnanimity,
His greatest vice, his first seducing spirit;
With venimous infection of his fall,
To serpent-like appearance euer thrall,

34.

Further we vrge against this master's grounds,
That our first Adam, imag'd is to vs,
In that mixt pride that worth-exceeding bounds,
Where on Schooles build their true imaginations:
'Since to be like his Maker he affected,[1]
'And being lesse, still thought himselfe neglected.

35.

Which spirituall pride—no doubt—possesseth still,
All fleshly hearts, where thirst of Honour raues;
For sit vpon the seat of God they will,
As did those princes, who in stead of graues
Made idols, altars, temples to be rais'd,
Wherein, like gods, they were ador'd and prais'd.

---

[1] Affect, = to aim at, desire, have a liking for. Bacon "Esssayes" as before, pp 1, 31, 47, 94, 161, 196. G.

36.

And such againe, hath God's seene[1] Church brought forth,
As doe in Peter's chaire, God's power assume;
Such was Menecrates,[2] of little worth,
Who Ioue, the Sauiuor, to be call'd presum'd,
To whom of incense Phillip made a feast,
And gaue Pride scorne and hunger to digest.

37.

Againe, to take the true anatomy,
Of these, and search in life what sure foundation
For humane good or greatnesses there be,
In all the swelling stiles of ostentation;
What hopes they promise, on what grounds they build,
What pain they ask, and then what fruit they yeeld.

---

[1] Visible. G.

[2] A Syracusan physician at the court of Philip of Macedon. He was a successful practitioner: but drew ridicule on himself from an assumption of divine honours. Cf. Suidas *s.n.*: and Athen. vii. p 289: Aelian, *Var. Hist.* xii. 51. G,

38.

Wee shall discerne the roote of this ambition
To be conceipt that glory doth containe
Some supernaturall sparke or apparition,
More than the common humour can attaine:
Since to be reuerenc'd, lou'd, obey'd, and knowne,
Man must effect, with powers aboue his owne.

39.

Ah silly creature, curst mortality!
What canst thou know, that knowest not man's estate
To be but vice, gilt with hypocrisie;
'Which doth the life it most resembles, hate?
And yet affects[1] that cleare vnshadow'd light,
Wherein her darke deformities show bright.

40.

So that for thee to passe the piercing eyes,
Light tongues, and listning eares of curious Fame,
Were to vse trafficke to thy preiudice,
As with a trumpet publishing thy shame;

[1] Cf. stanza 34th., and relative Note. G

'Which all but fooles, who know their own
hearts least,
'Rather seeke to conceale than manifest.

41.

Besides, to be well knowne finds out oppressors,
By which the World still honours thee the lesse;
For *who be throughly knowne, are euer loosers,*
If Fame belye not man's vnworthinesse,
Whereto the iust, in thought, as well as deede;
What other trumpet, doth the conscience neede?

42.

Yet in man's youth, perchance, Fame multiplies
Courage, and actiue vnderstandingnesse,
Which cooles, in age, and in experience dyes,
Like Fancie's smoke, Opinion's wantonesse:
Yet who knowes, whether old age qualifies
This thirst of fame, with vnderstandingnesse,
With selfe-despaire, or disabilities?
Whether experience, which makes FAME seeme
lesse:
Be wit, or feare, from narrownesse arising,
True noblenesse, as none of these despising?

43.

Neuerthelesse fraile man doth still aspire

Vnto this welbeleeuing reuerence,
As helpes, to raise his maskèd errors higher,
And so by great improuements in the sense,
Extend mankind vnto the bounds of praise,
Farre aboue order, law, and dutie's wayes.

44.

Or if this reuerence be not the fire,
Wherein mankind affects[1] to mould his state;
Then is it Loue, which they by Fame aspire;
An imposition of the highest rate
Set upon people, by their owne desire,
Not making powers, but natures, magistrate:
Whether in people, worth, or chance worke this,
Is knowne to them, that know what mankind is.

45.

'For true to whom are they, that are vntrue
'To God, and nothing seriously intend,
'But tumult, fury, fancy, hope of new?
Neuer all pleas'd with Ioue, if He descend;
'Vnconstant, like confusion in a minde,
'Not knowing why it hates, nor why 'tis kinde.

[1] Cf. stanza 34th, and relative note. G.

46.

To proue this by example take Camillaus[1]
Scipio, Solon, Metellus,[2] Aristides,
Themistocles, Lycurgus, Rutillius,[3]
And by their change of humors toward these,
Let vs conclude, all people are uniust,
And ill affections end in malice must.

47.

Besides, the essence of this glorious name,
Is not in him that hath, but him that giues it:
If people onely then distribute fame,
In them that vnderstand it not yet liues it?
'And what can their applause within vs raise,
'Who are not conscious of that worth they praise?

---

[1] Camillus (M. Furius) dictator, with Scipio for magister equitum in supression of the revolt of the Veientines, Faliscans and Fidenantes: B.C. 396. G.

[2] Held the same office with Scipio under the dictator A. Atilus Calatinus: B.C. 249. G.

[3] P. Rutilius Rufus, a statesmun and orator: a military tribune under Scipio in the Numantine war. The other names in this stanza are too renowned to need annotation. G.

48.

Nor is it by the vulgar altogether,
That fame thus growes a wonder of nine dayes;
The wise and learnèd plucke away her feathers,
With enuious humours and opposing wayes:
For they depraue each other, and descrie
Those staues and beards, these augurs[1] traffick by.

49.

Plato—'tis true— great Homer doth commend,
Yet from his Common-weale did him exile;[2]
Nor is it words, that doe with words contend:
Of deeds they vary, and demurre of stile:
'How to please all, as no words yet could tell;
'So what one act did all yet censure[3] well?

50.

For proofe, what worke more for the publike good,
Than that rare librarie of dead men's treasure;
Collected by the Ægyptian royall blood?
Which Seneca yet censures at his pleasure;

---

[1] Among the Romans, the officials of the temples who professed to tell events by the singing, chattering, or flight of birds. They were the objects of many a jest. G.

[2] The Republic: Book III, c. x. G.

[3] = judge. G.

No elegance, nor princely industry,
But rather pompe, and studious luxury.[1]

51.

Nay, his owne epithete studious, he corrected,
Inferring that pride not studie's vse,
The luxurie of kings, had them collected:
So what in scorne of criticall abuse,
Was said of bookes, of fame will proue the state,
That reader's censures are the writer's fate.

52.

Thus show our liues, what FAME and HONOVR be,
Considered in themselves, or them that gaue them;
Now there remaines a curiosity,
To know euen what they are, to those that haue them:
'Namely vnordinate[2] to get or vse,
'Difficult to keepe, and desperate to lose.

53.

And for the first, if Fame a monster be,

---

[1] Seneca Dial. ix. De tranquil. animi, 9, 5, as follows: "Non fuit elegantia aut cura sed studiosa luxuria, immo ne studiosa quidem, quoniam non in studium sed in spectaculum comparaverant."

[2] Transition-form of 'inordinate' = irregular. G.

—As Virgil doth describe her,[1]—then she must
Come from a monstrous birth and progenie:
And if she be the child of people's lust,
Then must she—without doubt—be basely borne,
And, like her parents, neuer vniforme.

54.

For what indeed more monstrous, or more base,
Than these chimera's[2] of distempered mindes,
Borne of Opinion, not of Vertue's race;
From whence it growes, that these fame-hunting kindes,
Proue like those woers, which the mistris sought,
Yet basely fell, and with the maids grew naught.[3]

55.

They walke not simply good or euill waies,
But feete of numbers, none of which returne;
As Polypus with stones,[4] so they with praise,

---

[1] Aeneid IV., 114 *seq.* G.

[2] As before: See of 'Humane Learning', stanza 52nd and relative note. G.

[3] Wicked. G.

[4] Polypi = many-footed. From an erroneous notion that this class of animals was allied to marine plants, they obtained the name of Zoophytes. G.

Change colours, and like Proteus their forme ;
'Following the people's lust, who like their cloths
'Still shift conceit of truth and goodnesse both.

56.

These honour none, but such as boast their pride :
And ready heads for all Time's humours be ;
So as not eminent vertue is the tide
Which carries Fame, but swolne iniquity :
What shall wee iudge of Sylla[1] and Marius then
But satyrs, centaures, demi-beasts and men ?

57.

Such as false glory sought, by being head,
Or the patrician, or plebian faction ;
By which that mistresse-State was ruinèd :
Diuision euer bringing in contraction ;
Among the learn'd so Epicurus wan
His fame, by making Pleasure, God of man.[2]

---

[1] Sulla : but annotation either of this name or that of Marius were superfluous, as would be the names of stanza 58th onward. G.

[2] The popular conception or (mis)conception of this philosopher, against which no reverer of these great pre-Christian "Seekers after God" and Truth, will miss

58.

Diogenes by mockes, Heraclitus by teares,
Democritus by smiles; and by such ladders climes:
Each sect and heresie, to Honour's spheares;
With new opinions, in misguided times,
Subuerting nature, grace, ciuillity;[1]
By scandalous, satyricall scurrility.

59.

Thus Aretine[2] of late got reputation,
By scourging kings, as Lucian did of old,
By scorning gods, with their due adoration;
And therefore to conclude, we may be bold,
That people's loue, with euill acts is wonne,
And either lost, or kept, as it begunne.

60.

What winde then blowes poore men into this sea,
But pride of heart and singularity?

---

opportunity of protesting. Consult Steinhart in Ersch u. Gruber, Algem. Encyclop., Vol. xxxv. G.

[1] Refinement. So Bacon's "Essayes", as before, xlvi., p. 186. G.

[2] William Browne, as before, characterises his 'faire nymph' as one who "ne'er heard nor saw the works of Aretine", and in margin places this, "an obscene Italian poet" (Vol. I., p. 77: by Hazlitt). G.

Which weary of true Vertue's humble way,
And not enduring man's equality,
Seeketh by wit, or sophistry to rise;
And with good words, put off ill merchandise.

61.

Of which ambitions, Time obserues three kindes:
Whereof the first and least vnnaturall
Is, when fraile man some good in himselfe findes;
But ouer-priz'd; defects, not peas'd[1] at all:
'Like bankrupts, who in auditing their states,
'Of debts and of expence, forget the rates.

62.

And of these Solon's fooles[2]—who their owne wants
Cannot discerne—if there were not too many,

---

[1] See stanza 4, *ante*. Here = weighed. 'The some good is overprized', 'defects' not 'peas'd' at all. G.

[2] In SCHNEIDEWIN's "Delectus Poetarum Elegiacorum Græcorum" is an Elegy of Solon in which he speaks disrespectfully of his fellow citizens. See also Demosthenes, —De Fals. Leg 421. Reiske: and Plutarch: Solon c. 5. The 'fools of Solon' also remind one of Bacon's apophthegem from Diogenes, that philosophers know what they want, butrich men do not (Works by Spedding, vii., 147). Cf. the saying of Socrates on p. 158, "he was wisest only because he knew the want of wisdom, while others did not." G.

Our inward frailties easily would supplant
Outward ambitions, and not suffer any
To vsurpe these swelling stiles of domination,
Which are the Godhead's true denomination.

63.

The second wee may terme politicall,
Which value men by place, and not by worth;
'Not wisely thinking we be counters all,
'Which but the summes of gouernment set forth:
'Wherein euen those that are the highest placed
'Not to their owne but others ends are graced.

64.

So that from Pharaoh's court to Iethro's cell,[1]
If men with Moyses could their hearts retire,
In honour they should enuilesse excell,
And by an equall ballance of desire,
Liue free from clouds of humane hope and feare,
'Whose troubled circles oft strange meteors beare.

65.

The last sort is, that popular vaine pride,
Which neither standeth vpon worth nor place,

[1] Exodus iii. 1 : xviii. 5. G.

But to applause and selfe-opinion ty'd,
Like Esop's iay, whom others' feathers grace,
Himselfe, as good and glorious esteemeth,
As in the glasse of Flattery, he seemeth.

66.

This makes him fond of praise, that knows it lies ;
The cruell tyrant thinkes his grace renown'd,
Euen while the Earth with guiltlesse bloud he dyes ;
And his magnificence, euen then resound
When he doth rauine[1] all before his eyes :
Of which vaine minds, it may be truly said,
Who loue false praise, of false scornes are affraid.

67.

Besides as this ambition hath no bound,
So grow's[2] it proud, and instantly vniust ;
Enforcing short-breath'd Fame aloud to sound,
By pardoning debts, and by defrauding trust ;
Whence the Agrarian mandates[3] had their grounds,

---

[1] Cf. Mr. W. A. Wright's Bible Word-Book, as before, *sub voce :* = To take by violence or ravenously. G.

[2] Note the apostrophe. G.

[3] = the agrarian laws of Rome, which distributed conquered and other public lands equally among all the citizens, limiting the extent each might hold. G.

As all veiles else, that couer soueraigne lust:
For fire and people doe in this agree,
They both good seruants, both ill masters be.

68.

Thus we discerne what courses they must hold,
That make this humour of applause their end:
They haue no true, and so no constant mould;
Light Change, is both their enemy and friend;
Herostratus shall proue, Vice gouernes Fame:
Who built that church, he burnt, hath lost his name.[2]

69.

Yet when this brittle glory thus is gotten,
The keeping is as painefull, more confuse:[3]
Fame liues by doing, is with rest forgotten,
'Shee those that would enioy her doth refuse,
'Wooed—like a Lais—will be, and obseru'd;
'Euer ill kept, since neuer well deseru'd.

---

[1] The Ephesian who set fire to the temple of Artemis at Ephesus. G.

[2] Scarcely accurate: Chersiphron founded and Demetrius and Paeonius completed the famous temple. G.

[3] See our Phineas Fletcher, Vol. II p 206 *et alibi*, for examples of change of orthography and even syntax to suit rhyme and rhythm, as before and here. G.

70.

And if true Fame with such great paine be wonne,
Wonne and preseru'd; of false what can we hope
Since ill with greater cost than good is done?
Againe, what hath lesse latitude or scope
To keep, than that which euery change bereaues,
That times, man's own heart or the world receiu's?

71.

Lastly, this fame hard gotten, worse to keepe,
Is neuer lost but with despaire and shame;
Which makes man-nature,[1] once fallen from this steepe,
Disdaine their being should out-last their name:
Some in selfe-pitty, some in exile languish,
Others rebell, some kill themselues in anguish.

72.

Like relatiues, thus stand the World and Fame,
Twinnes of one wombe, that lose or win together;
With Vulcan's nets, they catch each others shame,

---

[1] Query = mankind? Southey, misprints 'man's nature'. G.

Diuide with God, and so are losers euer;
'Alone they are but nothings, well disguis'd,
'And if compar'd, more worthily despis'd.

73.

But now I heare the voice of Power and Art,
A fatall dissolution straight proclaime:
Closely to be inweau'd in euery heart,
By undermining thus the World and Fame;
For wound Fame in the world, the world in it,
They ask what's left to stirre vp humane wit.

78.

Are God, Religion, Vertue, then but name?
Or need these heauenly beings earthly aid,
To gouerne under as aboue this frame?
'Must good men's deeds, with ill men's words be payd?
'When we are dead, is merit dead with vs?
'Shall breath determine God and Vertue thus?

75.

Some Schooles made Fame a shadow, some a debt,
To Vertue some a handmaid, none her end:
For like a god, she others' striues to get,

Affects[1] no honour, needs nor fame, nor friend :
'Mouèd, she moues man to adore her mouer,
'And onely giues herselfe to those that loue her.

76.

Hence did the Romanes—mountebankes of Fame—
Build Fame and Vertue temples : so in one,
As thorough Vertue all men to it came :
Yet vnto Vertue, men might passe alone ;
Expressing fame, a consequence, no cause,
A power that speakes, not knowing by what lawes.

77.

But let true Wisedome carry vp our eyes,
To see how all true vertues figurèd bee,
Angel-like, passing to and from the skies,
By Israel's ladder, whose two ends are free
'Of Heauen and Earth ; to carry vp and downe
'Those pure souls, which the God-head means to crowne.

78.

And if you aske them, whether their pure wings,
Be charrets,[2] to beare vp those fleshly prides

[1] Seeks, desires, as before. G.

[2] = chariots. This is nearer charrey, Anglo-Norman for 'chariot'. G.

Of crowne-roofl miters, church-unroofling kings,
Conquest and Fame, whose ebbe and flowing tides,
Bring forth diuiding titles, captiu'd lawes,
Of man's distresse and ignorance the cause?

79.

These Vertues answer, they be powers diuine;
Their heauen, faith; obiect, eternity:
Deuised in earth, those ruines to refine,
Vnder whose weight, our natures buried lye;
'Faith making Reason perfect, as before
'It fell; for lacke of faith, beleeuing more.

80.

Abcees[1] they are, which doe vnteach againe
That knowledge which first taught vs not to know
The happy state wherein we did remaine,
When we for lacke of euill thought not so;
New making Paradise, where we began,
Not in a garden, but the heart of man.

81.

And as to serpents, which put off their skinne,
Nature renewes a naturall complexion;

[1] = A. B. C's as in Shakespeare (King John i. 1.)
"And then comes answer like an Absey book." G.

So when the Goodnesse doth vncase[1] the sinne,
Health so renewed, can neuer take infection :
The world inchants not, Hel hath lost her might,
For what mist can eclipse the Infinite.

82.

Which pure reflexions what dimme eye can see,
And after either world or fame admire ?
Comparison expels the vanitie :
Immortall here, is obiect of desire ;
'Nature abhorres this supernaturall,
'And scorn'd of flesh, as God is, they be all.

83.

Yet hath the goodnesee, this of infinite,
That they who hate it, praise, who hurt it, feare,
Who striue to shadow, help to show her light :
Her rootes, not fame, but loue and wonder beare :
'God, that to passe will haue His Iustice come,
'Makes sin the thiefe, the hangman, and the doom.

---

[1] A favorite word with the Puritan preachers, as Thomas Adams, who entitles a wonderful sermon the 'Uncasing of the Hypocrite.' Shakespeare uses it once only, "*uncase* thee" (Taming of the Shrew i. 1) = uncover, shew, reveal. G.

84.

These wooe not, but command the voice of Fame :
For liue they, dye they, labour they, or rest,
Such glorious lights are imag'd in their frame,
As Nature feeles not, Art hath not exprest :
All what the world admires[1] comes from within ;
A doome, whereby the sinne condemmes the sinne.

85.

Then make the summe of our idea's[2] this,
Who loue the world giue latitude to Fame,
And this man-pleasing, God's displeasing is ;
Who loue their God, haue glory by His name :
But fixe on Truth who can, that know it not ?
Who fixe on Error doe but write to blot.

86.

'Who worship Fame, commit idolatry,
'Make men their god, Fortune and Time their worth ;
'Forme but reforme not—meer hypocrisie !—

---

[1] Wonder: and so by all contemporaries in its etymological sense. G.

[2] Note the apostrophe for plural, as before. G.

'By shadowes, onely shadowes bringing forth.
Which must, as blossomes, fade ere true fruit springs;
—Like voice and eccho—joyn'd yet diuers things.

A Treatie of Warres.

III.

A Treatie[1] of Warres.[2]

PEACE is the haruest of man's rich creation,
Where wit and paine[3] haue scope to sow and reape
The minde, by Arts to worke her eleuation;
Care is sold deare, and Sloth is neuer cheape,
Beyond the intent of Nature it proues
The Earth, and fruitfull industry it loues.

2.

Vnder the ground, concealements it discouers;
It doth giue forme, and matter multiply;

---

[1] Treatise, as before. G.

[2] Cf. "of Warre" in the "Remains" (Vol. I. pp 186-205) G.

[3] = painstaking or perseverance. G.

Her acts beget on Nature like a louer,
But for increase, no seeds within her dye:
Exchange, the language is she speakes to all;
Yet least confusion feeles of Babel's fall.

3.

Seas yeeld their fish, and wildernesse their woods;
Foules for her food, and feathers for her pleasure;
Beasts yeeld their labour, fleeces, flesh, and blouds;
The elements become her seruants and her treasure;
To her alone, God made no creature vaine,
No power, but Need, is idle in her raigne.

4.

When she hath wrought on earth, she man improues:
'A shop of Arts, a rich and endlesse mine,
Workes by his labour, wit, his feare and loue,
And in refining him, all else refines;
'Nature yeelds but the matter, man the forme,
'Which makes the world a manifold returne.

5.

His good and ill, his need and vanity,
Both sets himselfe a-worke and others too;

---

[1] Genesis xi. 9. G.

Trades, and exchangeth our humanity;
Her marts are more than lawes to make men doe;
Nature brings nothing forth that is not wrought,
And Art workes nothing on her but is bought.

6.

If PEACE be such, what must we thinke of WARRE,
'But horrour from aboue, below confusion,
Where the vnhappy happy onely are:
As making mischiefe euer her conclusion;
'Scourges of God, figures of Hell to come,
'Of vanity, a vaine, infamous tombe.

7.

Where neither throne, nor crowne haue reuerence,
Sentence, nor writ, nor sergeant be in fashion,
All terror scorn'd, of guiltinesse no sense;
A discipline whereof the rule is passion:
'And as men's vices beasts' chief vertues are,
'So be the shames of Peace the pride of Warre.

8.

Here Northerne bodies vanquish Southerne wit,
Greeke sciences obey the Romane pride,
Order serues both to saue and kill with it,
Wisdome to raine only is apply'd:

Fame, Worth, Religion, all doe but assure,
Vaine man, which way to giue wounds, and endure.

9.

And when the reines[1] of human hope and feare,
Are thus laid on our neckes, and order chang'd:
Pride will no more the yoke of heauen beare,
Nor our desires in any bounds be rang'd;
The world must take new forms of wrong and right,
For Warre neuer did loue things definite.

10.

Here bookes are burnt, faire monuments of minde;
Here Ignorance doth on all Arts tyrannise;
Vertue no other mould but courage findes;
All other beings, in her being dyes:
Wisdome oftimes[2] grows infancy againe;
Beasts rule in man, and men doe beastly raigne.

11.

Audit the end: how can humanity

---

[1] Spelled ' raines ' as before (st. 94 of " Humane Learning " and *supra*, st. 8, for sake of rhyme. G.

[2] Southey repeats the misprint here ' of times '. G.

Preservèd be in ruine of mankinde?
Both Feare and Courage feele her cruelty,
'The good and bad, like fatall ruine finde:
'Her enemies doe still prouide her food;
'From those she ruines, she receues her good.

12.

Was not this Mars, then Mauors[1] rightly nam'd?
That in one instant all thus ouerthrowes?
Or can the poet's heauy doome be blam'd,
Who censures, these forge-masters of our woes,
'To haue no kinsman, right, or habitation,
'But multiply themselues by desolation?[2]

13.

Yet since the Earth's first age brought giants forth,
Greatnesse for good, hath so past euerywhere,

---

[1] The name of the god in the Sabine and Oscan was Mamers: and Mars is properly a contraction of Mavers or Mavors = router of men: *i. e.* ma-*vors* from verto, to overthrow. Perhaps not a correct derivation: but it is Lord Brooke's idea. G.

[2] One recals Tacitus's immortal phrase "ubi solitudinem faciunt pacem appellant" (Agr. 30) but Lord Brooke refers to a 'Poet'. Ovid or Lucan may have been meant. Both 'censured' their 'forge-masters' (line 4th) and all know how they suffered. G.

And euen this cloud of giant-making worth,
Proudly the stile of Fame and Honour beares;
'Kings are her creatures, so is Vertue too,
'And beings take from what the valiant doe.

14.

Thus did vaine Nimrod—that man-hunting beast[1]—
Raise vp the first God-scorning monarchy:
And from the Warre, ev'n so sprang vp the rest,
That by aduantage, change equality:
So as those princes still most famous are,
Which staine most earth with humane blood in Warre.

15.

The ground which makes most States thus fond of Warre,
Is, that with armes all empires doe increase:
But marke what's next, with armes they ruin'd are:
For when men feele the health and blisse of Peace,
They cannot rest, nor know they other art,
But that wherein themselues and others smart.

[1] Genesis x. 9. G.

16.

Now when the policies of great Estates,
Doe Mars professe; Religion then to Warre
It selfe must fashion, and indure such rates,
As to the ends of conquest proper are;
'This made the Greeks paint al their gods in armes,
'As friends, of man's selfe-hazard, to doe harmes.

17.

Such the religion is of Mahomet,
His doctrine, onely Warre and hazard teaching:
His discipline, not how to vse but get;
His Court, a campe; the law of sword, his preaching:
Vertues of Peace, he holds effeminate,
And doth, as vices, banish them his State.

18.

And though the Christian's Gospell, with them be
Esteem'd the ioyfull embassie of Peace;
Yet he that doth pretend supremacy
Vpon their Church, lets not contention cease;
But with opinions stirres vp kings to Warre,
And names them martyrs that his furies are.

19.

And vnto armes to multiply deuotion,
Calls that Land Holy,[1] which by God is curst ;
Disturbes the Churche's peace, stirres vp commotion,
And as—with drinking Christian blood—a-thirst,
From desolation striues to set that free,
Whose seruitude stands fixt in God's decree.

20.

Thus see we, how these vgly furious spirits
Of Warre, are cloth'd, colour'd, and disguis'd
With stiles of Vertue, Honour, Zeale, and Merits ;
Whose owne complexion, well anatomis'd,
A mixture is of pride, rage, auarice,
Ambition, lust, and euery tragicke vice.

21.

' Some loue no equals, some superiors scorne ;
One seekes more worlds, and he will Helene haue ;
This couets gold, with diuers faces borne ;
These humours reigne, and lead men to their graue :

[1] The allusion is to the wars of the Crusades : but who would seek to withdraw the name 'Holy Land'? G.

'Whereby for bayes and little wages, we
'Ruine our selues, to raise vp tyranny.

22.

'And as when winds among themselues do iarre,
'Seas there are tost, and waue with waue must fight:
So when Powr's restlesse humours bring forth Warre,
There people beare the faults, and wounds of Might:
'The error and diseases of the head
'Descending still vntill the limmes be dead.

23.

Yet are not people's errors, euer free
From guilt of wounds they suffer by the Warre;
'Neuer did any publike misery
'Rise of it selfe; God's plagues still grounded are
'On common staines of our humanity:
'And to the flame, which ruineth mankind,
'Man giues the matter, or at least giues wind.

24.

Nor are these people carried into blood
Onely, and still with violent giddy passion,
But in our nature, rightly vnderstood,

Rebellion liues, still striuing to disfashion
Order, Authority, Lawes, any good,
That should restraint our liberty of pleasure,
Bound our designes, or giue Desire a measure.

25.

So that in man the humour radicall
Of Violence, is a swelling of desire
To get that freedome, captiu'd by his fall;
Which yet falls more by striuing to clime higher:
'Men would be tyrants, tyrants would be gods,
'Thus they become our scourges, we their rods.

26.

Now this conclusion, from these grounds we take,
That by our fall, wee did God's image leaue,
Whose power and nature is to saue and make;
And from this deuill's image, we receiue
'This spirit which stirres mankind with man to warre
'Which deuills doe not; wherein worse we are.

27.

For proofe; this very spirit of the deuill,
Makes men more prompt, ingenious, earnest, free,
In all the workes of ruine, with the euill:
Than they in sauing with the goodnesse be;

'Criticks vpon all writers, there are many;
'Planters of truth or knowledges, not any.

28.

How much more precious is the satyr[1] pen,
Momus or Mimus,[2] than the lyricke vaine,
Or Epicke image to the hearts of men?
And as in learning, so in life againe,
'Of crafty tyrants' store, wise kings scarce one,
'Law-breakers many, and law-makers none.

29.

Yea euen in Warre—the perfect type of Hell;
See we not much more politicke celerity,
Diligence, courage, constancy excell,
Than in good arts of Peace or piety?

---

[1] = Satiric. The spelling reveals the origin of the word. Dr. Macdonald in 'Antiphon' has a powerful denunciation of all satire: but unfortunately the poet he refuses to love or honour (QUARLES) because of it, never wrote a couplet of satire! The vehement words may or may not be true: certainly they are wrongly applied and misplaced. The oddity is that the Critic has nothing but (deserved) praise for Wither, who won his spurs as a vigorous Satirist. Homer will nod. G.

[2] Momus, personification of Mockery and Censure: Mimas, a Centaur. G.

So worke we with the deuill, he with vs,
And makes his haruest by our ruine thus.

30.

Hence grew that catapult[1] in Sicil found,
This counterfeit of thunder's firy breath,
Still multiplying forces to confound;
Allaying[2] courage, yet refining death:
Engines of ruine, found out by the Deuill,
Who moues warre, fire, and blood: all, like him, euill.

31.

Yet let us not forget that hell and hee,
Vnder the power of Heauen, both incline;
And if physitians, in their art did see,
'In each disease there was some sparke diuine:
Much more let vs the hand of God confesse,
In all these sufferings of our guiltinesse.

32.

Hence great diseases, in great bodies bred,
Of States and Kingdomes, often are foretold

---

[1] War-battery for assaulting walls. G.

[2] = alloying, debasing: opposite to 'refining'. G.

By earthquakes, comets, birth disfigurèd,
By visions, signes, and prophecies of old:
'Who the foure monarchs' change more clearely spake,
'Than Daniel, long before they roote did take.

33.

The Scripture then assuredly saith true,
That Warre begins, from some offence diuine:
That God makes nation nation to subdue,
Who led His flocke to that rich promised mine;
Not for their goodnesse, but euen for the sinne,
The Canaanites and Amorites liu'd in.

34.

Nor by the Warres doth God reuenge alone,
He sometimes tries, and trauelleth[1] the good;
Sometimes againe, to have His honor knowne;
He makes corne growe, where Troy it selfe once stood:
Let Fate passe from Him on the wheeles of Time,
And Change to make the falling ballance clime.

35.

For if one Kingdome should for euer flourish,

---

[1] Travaileth = puts to toil, exercises. G.

And there one family for euer raigne;
If Peace for euer should one people nourish;
Nobility, authority, prosperity and gaine,
As vnder Nature, keepe one fixèd state,
And not endure vicissitudes of fate;

36.

God would in time seeme partiall vnto some,
To others cruell, and to all vniust;
His power despis'd, and man's owne wit his doome,[1]
Chance in his hands, change vnderneath his lust;
Superiours still inferiours tyrannising;
Aduantage, more aduantages deuising.

37.

Till at the length, enormities of vice,
Lawes multiplicity, Pride's luxuriousnesse,
Increase of people, leprous Auarice,
Art's sophistication, traffique in excesse,
Opinion's freedome, full of preuidice,
Curious noueltie: all faire weeds of Peace,
'Would ruine Nature, and men monsters make,
'Weary the Earth, and make her wombe not take.

[1] Judgement here = condemnation: but see st. 40th. onwards as before. G.

38.

Needfull it therefore is, and cleerely true,
That all great empires, cities, seats of power
Must rise and fall, waxe old and not renew;
Some by disease, that from without deuour,
Others euen by disorders in them bred:
Seene only, and discouer'd in the dead.

39.

Among which are included secret hates,
Reuolts, displeasure, discord, Ciuill Warre;
All haue their growing, and declining states,
Which with time, place, occasion bounded are:
'So as all crownes now hope for that in vaine,
'Which Rome—the Queen of crowns—could not attaine.

40.

This Change by Warre, enioyes her changing doome[1];
Irus grow's rich,[2] and Cræsus must wax poore;

---

[1] See stanza 36th, *ante*. Frequent in Shakespeare. Here is a somewhat unusual use of it "the prince will *doom* thee". (Romeo and Juliet iii. 1.) G.

[2] The well-known beggar of Ithaca. G.

One from a king shall schoolemaster become,[1]
And he made king, that wrought in potters oare ;[2]
They who commanded erst must now obey ;
And Fame, euen grow infamous in a day.

41.

That by vicissitude of these translations
And change of place, corruption and excesse,
Craft ouerbuilding all degenerations,
Might be reducèd to the first addresse
Of Nature's lawes, and Truth's simplicity ;
These planting Worth, and Worth Authority.

42.

All which best root and spring, in new foundations
Of States or kingdomes ; and againe in age
Or height of pride and power, feele declination ;
Motality is Change's proper stage :
States haue degrees, as humane bodies haue,
Springs, Summer, Autumne, Winter, and the graue.

43.

God then sends War, commotion, tumult, strife,

---

[1] Dionysius the younger, tyrant of Syracuse. G.

[2] =clay : rhyme needs the (mis) use of the word. G.

Like windes and stormes, to purge the ayre and
earth;
Disperse corruption, giue the world new life
In the vicissitude of creatures' birth;
Which could not flourish, nor yeeld fruit againe,
Without returnes of heate, cold, drought and
raine.

44.

But further now the eternall Wisdome showes,
That though God doe preserue thus for a time,
This equilibrium,[1] wherein Nature goes,
By peasing humours,[2] not to ouerclime;
Yet He both by the cure, and the disease,
Proues dissolution; all at length must cease.

45.

For surely if it had beene God's intent
To giue man here eternally possession,
Earth had beene free from all misgouernment,
Warre, malice, could then haue had [no][3] progress-
ion,

---

[1] A noticeable (early) use of this word. G.

[2] = counterpoising, as before. G.

[3] It seems necessary to fill in 'no' here: and probably 'then' ought to be dropped. G.

'Man—as at first—had bin man's nursing
brother,
'And not, as since, one wolfe unto another.

46.

For onely this antipathy of minde
Hath euer bin the bellowes of Sedition;
Where each man kindling one, inflames mankind,
Till on the publike they inflict perdition;
'And as man vnto man, so State to State
'Inspirèd is, with the venime[1] of this hate.

47.

And what doe all these mutinies include,
But dissolution first of Gouernment?
Then a dispeopling of the Earth by feud,
As if our Maker to destroy vs meant?
For States are made of men, and men of dust;
The moulds are fraile, disease consume them
must.

48.

Now as the Warres proue man's mortality;
So doe the oppositions here below,

[1] Venom. G.

Of elements, the contrariety,
Of constellations, which aboue doe show,
Of qualities in flesh, will in the spirits :
Principles, of discord not of concord, made :
All proue God meant not man should here inherit,
A time-made World, which with Time should not fade ;
'But as Noe's flood once drown'd woods, hils and plain,
'So should the fire of Christ waste all againe.

49.

Thus see we both the causes and effects
Of Warre, and how these attributes to hap,
Councels of men, power, fame, which all affect,[1]
Lye close reseru'd within th' Almightie's lap :
Where fashion'd, order'd, and dispos'd they be,
To accomplish His infallible decree.

50.

And from these grounds concluding as we doe,
Warre's causes diuerse ; so by consequence,
Diuerse we must conclude their natures too :

---

[1] Aim at, desire, as before. G.

For Warre proceeding from the Omnipotence,
No doubt is holy, wise, and without error,
The sword of Justice, and of Sinne the terror.

51

But Warres of men, if we examine these
By piercing rules, of that steepe narrow way,
Which Christian soules must walke, that hope to raise
Their bodies from the Earth another day :
'Their life is death, their Warre obedience :
'Of crowns, fame, wrongs, they haue no other [sense].[1]

52.

Then till to these God plainely hath exprest,
By prophets, sawes,[2] wonder, and angels' sound,
That his Church-rebels Hee will haue suppresst;
Or giue His people other peoples ground :
'They must preserue His Temples, not shed blood,
'But where the mouer makes the motion good.

---

[1] This word or some other has been dropped. G.

[2] Sayings, as before. G.

53.[1]

Nay, euen these Warres though built on piety,
They lawlesse hold, vnlesse by lawfull might
They undertaken and performèd be;
'For Nature's order, euery creature's right,
'Hath vnto peace ordain'd, that princes should,
'Of Warre, the grounds and execution mould.

54.

Besides, the manner must haue charity:
First offering peace, which if disease distaste,
Yet Wisdome guides the cure, not Cruelty;
Art prunes the Earth, Confusion leaues it waste:
God would not haue men spoil what they may eat,
It feeds the Warre, and leaues a ground to treat.

55.

What warrant then for all our Warres of glory,
Where Power and Wit, do multiply their right,
By acts recorded, both in fame and story?

---

[1] This stanza is misnumbered '52': so that our text here shows (apparently) an additional stanza. But there being no stanza numbered '57', the final numbering is the same. G.

Are there not due prerogatiues of Might?
Or shall we by their dreames examine these,
That lose the world, they know not what to please?

56.

Is not euen age due oddes to euery father,
From whence we children owe them reuerence?
If he that hath, haue latitude to gather,
'Must he not yeeld, that cannot make defence?
'Haue subiects lawes to rectifie oppression?
'And princes' wrongs no law but intercession?

57.

'Are there by Nature lords and seruants too?
'Was this world made indifferent to man?
'Doe power and honour follow them that doe?
'And yet are kings restrain'd from what they can?
'Gaue Nature other bounds of habitation,
'Than strength or weakenesse, vnto euery nation?

58.

Haue we not both of policy and might
Pregnant examples, euen in Israel's seed?
First, how the younger got the elder's right,
At easie rates, by well-obseruing need;

Then of his heauenly blessing him bereau'd,
Wherein the man, not God, that Eue deceiu'd.[1]

59.

Let vs then thus conclude, that onely they
Whose end in this world is the world to come;
Whose heart's desire is, that their desires may
Measure themselues by Truth's eternall doome;
Can in the War, find nothing that they prise,
Who in the world would not be great, or wise.

60.

With these I say, Warre, Conquest, Honour, Fame
Stand—as the world—neglected or forsaken;
'Like Error's cobwebs, in whose curious frame,
She onely ioyes and mournes; takes, and is taken:
'In which these dying, that to God liue thus,
'Endure our conquests, will not conquer vs.

61.

Where all States else that stand on power, not grace,
And gage desire by no such spirituall measure,
Make it their end to raigne in euery place;

[1] Genesis c. xxvii. G.

To warre for honour, for reuenge and pleasure;
Thinking the strong should keepe the weake in awe,
And euery inequalitie giue law.

62.

These serue the world to rule her by her arts,
Raise mortall trophies[1] vpon mortall passion,;
Their wealth, strength, glory growing from those hearts,
Which to their ends, their ruine and disfashion;
'The more remote from God, the lesse remorse;
'Which stil giues Honor power, Occasion force.

63.

These make the sword their iudge of wrong and right,
Their story fame, their lawes but power and wit;
Their endlesse mine, but vanities of might,
Rewards and paines the mystery of it;
And in this sphere, this wildernesse of euils,
None prosper[2] highly, but the perfect diuels.

---

[1] See 'Humane Learning', stanza 25th, and relative note. G.

[2] 'Higher' is mis-inserted after 'prosper' in folio of 1633: and this is *the* solitary mistake detected by Southey, as before. G.

64.

The Turkish empire, thus grew vnto height,
Which first in vnity, past others farre;
Their Church was meere collusion and deceit,
Their court a campe, their discipline a Warre;
With martiall hopes, and feares, and showes diuine,
To hazard onely, they did man refine.

65.

Vpon the Christians hereby they preuail'd,
For they diuided stood, in schisme and sect,
Among themselues—assailing or assail'd—
Their vndertakings mixèd with neglect:
'Their doctrine peace, yet their ambition War,
'For to their own true Church they strangers are.

66.

God and the world they worship still together;
Draw not their lawes to Him, but his to their's;[1]
Vntrue to both, so prosperous in neither;

---

[1] Whately later, has with touch of sarcasm observed somewhere in his weighty Books, that it is one thing to put ourselves on God's side and another to put God on our side or wish it so. G.

Amid their owne desires still raising feares;
'Vnwise, as all distracted powers be;
'Strangers to God, fooles in humanitie.

67.

Too good for great things, and too great for good;
Their princes serue their priest, yet that priest is
Growne king, euen by the arts of flesh and blood;
Blind Superstition hauing built vp this,
'As knowing no more than it selfe can doe;
'Which shop—for words—sels God and Empire too.[1]

68.

Thus waue we Christians still betwixt two aires,
Nor leaue the world for God, nor God for it;
While these Turkes climing vp vnited staires,
Aboue the superstition's double wit;
Leaue vs as to the Iewish bondage heires,

---

[1] In Coleridge's 'Aids to Reflection' he quotes this stanza, evidently from memory. He has oddly interwoven lines from Shakespeare with Brooke's and his own. See our Essay in the present volume for the passage. G.

A Saboth rest for selfe confusion fit :
Since States will then leaue Warre, when men
begin
For God's sake to abhorre this world of sinne.

Minor Poems.

I. The Shepheard's sorrow for his Phœbe's disdaine.

II. Olde Melibeus' Song, courting his Nimph.

III. Another of his Cinthia.

IV. Another to his Cinthia.

V. Hauing marryed a worthy Lady and taken away by death, he complaineth his mishap.

VI. On Sir Philip Sidney.

Note.

Of these Poems, Nos. I to III, from "England's Helicon," (1600) are authenticated as Lord Brooke's by Harleian MS. 280. (See also Halliwell's "Songs and Poems" from the Helicon of 1600, connected with Shakespeare: 1865, 4_o). No. IV. is assigned to him by Mr. J. Payne Collier (Bib. Catal. *s.n.*) on the authority of Dowland's "First Book of Songs": but this is a mistake, as the following Note in England's Helicon shews: "These three ditties were taken out of Maister John Dowland's book of tableture for the Lute, the Authors' names not there set downe, and therefore left to their owners." Dr. Rimbault after examination of Dowland in no fewer than three editions [1597, 1600, and 1608], informs me, that in none is there the slightest allusion to the authorship. Mr. Collier writes me that he must have been misled by some second-hand authority that has now escaped him. I nevertheless include the little piece, as it is much in the same vein, and occupies little space. In Malone's copy of the Helicon (1600) he has assigned the four to Brooke: but Nos. III. and IV. in his MS. Index are placed within brackets, as if doubtful. No. V. is given to Lord Brooke by the Rev. Thomas Corser, M.A., in his "Anglo Poetica": but he has adduced no authority, and the mere initials F. G. —it is usually, as in Helicon, M. F. G.—scarcely warrants their assignation to him. The heading and the whole sentiment of the piece differ *toto cœlo* from the facts of Lord Brooke's Life—with every allowance for poetic license. Moreover his name is *not* placed among the contributors to the "Paradyse of Daynty Devises." As however it is short, and as all respect is due to one so well

informed as Mr. Corser, I have included it, taking my text from Mr. Collier's reprint of the "Paradyce of Daynty Devises." No. VI. has been assigned to Sir Edward Dyer by Malone: but agreeing with Charles Lamb that the internal evidence favors Lord Brooke, I place it in this little collection of his Minor Poems: the internal evidence is decisive, on comparison especially of stanza 3rd with "Of Humane Learning" and "Of Fame and Honour." Malone alleges no authority for giving it to Dyer, beyond the metre, which, however, is very common contemporaneously. See Dr. Hannah's delicious volume of "Courtly Poets" (pp. 211, 243 *et alibi*) just issued (Bell and Daldy, 1870). I add that having already written an elaborate poem to the memory of Sir Philip Sidney, it is most improbable that Dyer would produce this other. His long poem is preserved in the Chetham MS. (See Dr. Hannah, as before). I take No. VI. from the "Phœnix Nest", as reprinted by Mr. Collier. G.

IV. Minor Poems.

I. The Sheepheard's sorrow for his Phœbe's disdaine.

OH woods vnto your walks my body hies,
To loose the trayterous bonds of tyring Loue
Where trees, where hearbs, where flowers,
Their natiue moisture poures
From foorth their tender stalkes, to helpe mine eyes;
Yet their vnited teares may nothing moue.

When I behold the faire adornèd tree,
Which lightning's force and Winter's frosts resists,
Then Daphne's ill betide,
And Phœbus' lawlesse pride
Enforce me say, euen such my sorrowes be;
For selfe disdaine in Phœbe's hart consists.[1]

[1] = stands. G.

If I behold the flowers by morning teares
Looke louely sweete: Ah then forlorne I crie
Sweete showers for Memnon shed,
All flowers by you are fed.
Whereas my pittious plaint that still appeares,
Yeelds vigor to her scornes, and makes me die.

When I regard the pretty glee-full bird,
With teare-full eyes—yet delightfull—notes complaine:
I yeeld a terror with my teares
And while her musique wounds mine eares,
Alas! say I, when will my notes afford
Such like remorce, who still beweepe my paine?

When I behold vpon the leafe-lesse bow
The haplesse bird lament her Loue's depart:
I draw her biding nigh,
And sitting downe I sigh,
And sighing say, Alas! that birds auow
A setled faith, yet Phœbe scornes my smart.

Thus wearie in my walke and wofull too,
I spend the day, sore spent with daily greefe:
Each obiect of distresse
My sorrow dooth expresse.
I doate on that which dooth my hart vndoe:
And honour her that scornes to yeeld releefe.

II. Olde Melibeus Song, courting his Nimph.

OUE'S Queene long wayting for her true Loue,
Slaine by a boare which he had chased,
Left off her teares, and me embraced;
She kist me sweete, and called me new-Loue.
With my siluer haire she toyed,
In my stayèd lookes she ioyed.
Boyes—she sayd—breed beautie's sorrow,
Olde men cheere it euen and morrow.

My face she nam'd the seate of fauour,
All my defects her tongue defended;
My shape she prais'd, but most commended
My breath more sweete then balme in sauour.
Be old man with me delighted:
Loue for loue shall be requited:
With her toyes at last she wone me:
Now she coyes that hath vndone me.

III. Another of his Cinthia.

WAY with these selfe-louing-Lads,
Whom Cupid's arrowe neuer glads!
Away poore soules that sigh and weepe,
In loue of them that lie and sleepe!

For Cupid is a meadow-God :
And forceth none to kisse the rod.

God Cupid's shaft, like destinie,
Dooth eyther good or ill decree ;
Desert is borne out of his bowe,
Reward vpon his feete doth goe.
What fooles are they that haue not knowne,
That Loue likes no lawes but his owne ?

My songs they be of Cinthia's prayse,
I weare her ringes on holly-dayes ;
On euery tree I write her name,
And euery day I reade the same.
Where Honor Cupid's riuall is :
There miracles are seene of his.

If Cinthia craue her ring of mee,
I blot her name out of the tree :
If doubt doe darken things held deere,
Then welfare nothing once a yeere,
For many run, but one must win :
Fooles onely hedge the cuckoe in.

The worth that worthines should moue,
Is loue, which is the due of loue ;

And loue as well the sheepheard can,
As can the mightie noble man.[1]
Sweet nymph 'tis true you worthy be,
Yet without loue naught worth to me.

IV. Another to his Cinthia.

MY thoughts are wingde with hopes, my hopes with loue,
Mount loue vnto the moone in cleerest night:
And say, as shee doth in the heauens moue,
On Earth so waines and wexeth my delight,
And whisper this but softly, in her eares:
Hope oft doth hang the head, and Trust shed teares.

And you my thoughts that some mistrust doe carry,
If for mistrust my Mistrisse doe you blame,
Say, though you alter, yet you doe not varie,
As shee doth change, and yet remaine the same.
Distrust doth enter harts, but not infect,
And loue is sweetest, seasoned with suspect.

---

[1] Cf. "Cælica", sonnet lii, and relative note. G.

If shee for this, with clowdes doe maske her eyes,
And make the heauens darke with her disdaine:
With windie sighes disperse them in the skyes,
Or with thy teares dissolue them into rayne.
Thoughts, hope, and loue, returne to me no more,
Till Cinthia shine, as shee hath done before.

V. Hauing married a woorthy Lady and taken away by death, he complayneth his mishap.[1]

IN youth when I at large did leade, my life in lustie libertie,
When heuy thoughtes no one did spreade, to let[2] my pleasant fantesie,
No fortune seemed, so hard could fall,
This freedome then, that might make thrall.

---

[1] From "The Paradyse of daynty deuises. Conteyning sundry pithy preceptes, learned counsels, and excellent inuentions, right pleasant and profitable for all estates. Deuised and written for the most part, by M. Edwardes, sometimes of her Maiestie's Chappel: the rest by sundry learned gentlemen, both of honor, and worship, whose names hereafter followe" (1578). See Note prefixed to these Minor Poems on the authorship of this piece. G.

[2] Hinder. G.

And twenty yeres I skarse had spent, whē to make
ful my happy fate,
Both treasures great were on me cast, with landes
and titles of estate :
So as more blest then I stood than,
Eke as me thought was neuer man.
For of Dame Fortune who is he coulde more desire
by iust request,
The health with wealth and libertie, al which at
once I thus possest :
But masking in this ioly ioy,
A soden syght prooud al a toy.
For passing on these merie dayes, with new deuise
of pleasures great,
And now & then to viewe the rayes, of Beautie's[1]
workes with cunning fret :
In heauenly hewes, al which as one,
I oft behelde, but bound to none.
And one day rowling thus my eyes, vpon these
blessed wights at ease,
Among the rest one did I see, who strayght my
wandring lookes did sease,

---

[1] Spelled and printed beauties. Onward I have also inserted the apostrophe, and given Fortune a capital F, and similarly capitals to personifications in the next piece. G.

And stayed them firme, but such a syght
Of beautie yet sawe neuer wyght.
What shal I seke to praise it more, where tongs
can not praise y^e^ same,
But to be short, to louers lore, I strayght my senses
al dyd frame :
And were it wyt, or were it chaunce,
I woone the Garlande in this daunce.
And thus wher I before had thought, no hap my
fortune might encrese,
A double blis this chance forth brought, so did my
ladie's loue me please :
Her fayth so firme, and constant suche,
As neuer hart can prayse too muche.
But now with torments strange I taste y^e^ fickle
stay of Fortune's whele,
And where she raysde from height to east, with
greater force of greefe to feele :
For from this hap of soden frowne,
Of Princes face she threwe me downe.
And thus exchange now hath it made, by liberty
a thing most deare,
In hateful prison for to fade, where sundred from
my louing feare,[1]

---

[1] Or fere = wife or companion. So *Scotice* in the well-known song of "Auld Lang Syne" :

...."And there's a hand my trusty *feere*." G.

My wealth and health, stands at like stay,
Obscurely to consume away.
And last when humain force was none, could part
our loue wherein we liued,
My ladie's life alas is gon, most cruel death hath it
bereued:
Whose vertues, her, to God, hath wonne,
And left me here, a man vndone.

F. G.

VI. On Sir Philip Sidney: another of the same.

["AN EXCELLENT ELEGIE.....VPON THE DEATH OF SIR PHILIP SYDNEY" PRECEDES] EXCELLENTLY WRITTEN BY A MOST WORTHY GENTLEMAN."[1]

SILENCE augmenteth griefe, writing encreaseth rage,
Stald are my thoughts, which lou'd & lost, the wonder of our age,
Yet quickned now with fire, though dead with frost ere now,
Enrag'de I write, I know not what: dead, quick, I know not how.

---

[1] From "The Phoenix Nest. Built vp of the most rare and refined workes of Noble men, worthy Knights, gallant Gentlemen, Masters of Arts, and braue Schollers

Hard harted mindes relent, and Rigor's teares abound,
And Enuie strangely rues his end, in whom no fault she found,
Knowledge his light hath lost, Valor hath slaine her knight,
Sidney is dead, dead is my friend, dead is the world's delight.

Place pensiue wailes his fall, whose presence was hir pride,
Time crieth out, my ebbe is come: his life was my spring tide,

---

Full of variety, excellent inuention, and singular delight. Neuer before this time published. Set foorth by R. S., of the inner Temple Gentleman. Imprinted at London by Iohn Iackson. 1593." Lamb's notice of this poem is contained in the "Last Essays of Elia", under "Some Sonnets of Sir Philip Sydney", and is as follows: "Let any one read the deeper sorrows (griefe running into rage) in the Poem,—the last in the collection accompanying the above,—which from internal testimony I believe to be Lord Brooke's,—beginning with "Silence augmenteth griefe",—and then seriously ask himself, whether the subject of such absorbing and confounding regrets could have been *that thing* which Lord Oxford termed him." [Works, as before, Vol. III., p. 341.] See our introductory 'Note' to these "Minor Poems." G.

Fame mournes in that she lost, the ground of hir reports,
Ech liuing wight laments his lacke, and all in sundry sorts.

He was—wo worth that word—to ech well thinking minde,
A spotlesse friend, a matchles man, whose vertue euer shinde,
Declaring in his thoughts, his life, and that he writ,
Highest conceits, longest foresights, and deepest works of wit.

He onely like himselfe, was second vnto none,
Where deth—though life—we rue, & wrong, and al in vaine do mone,
Their losse, not him waile they, that fill the world with cries,
Death slue not him, but he made death his ladder to the skies.

Now sinke of sorrow I, who liue, the more the wrong,
Who wishing Death, whom death denies, whose thread is al to long,

Who tied to wretched life, who lookes for no
reliefe,
Must spend my euer dying daies, in neuer ending
griefe.

Hart's ease and onely I, like paraleles run on,
Whose equall length, keepe equall bredth, &
neuer meete in one,
Yet for not wronging him, my thoughts, my sor-
rowes cell,
Shall not run out, though leake they will, for
liking him so well.

Farewell to you my hopes, my wonted waking
dreames,
Farewell sometimes enioied ioy, eclipsèd are thy
beames,
Farewell selfe pleasing thoughts, which quietnes
brings foorth,
And farewel friendshiips sacred league, vniting
minds of woorth.

And farewel mery hart, the gift of guiltles
mindes,
And all sports, which for liues restore, varietie as-
signes,

Let all that sweete is, voide? in me no mirth
may dwell,
Philip, the cause of all this woe, my liue's content
farewell.

Now rime, [the sonne of rage, which art no kin to
skill,
And endles griefe, which deads my life, yet
knowes not now to kill,
Go seeke that haples tombe, which if ye hap to
finde,
Salute the stones, that keepe the lims, that held so
good a minde.

End of Vol. II.

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